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It's a Wonderful Web

The amount of time computers save us is about equal to the time we spend thawing out frozen monitor screens and rebuilding crashed hard drives. While most users will heartily applaud and agree with that observation, it would be futile to argue that computers have not had a bombastic impact on the final years of this millennium.

Along with a basic instinct for record keeping, categorizing and sorting, these silicon wonders have become adept at everything from making magazines to music. And while some of the credit goes to the screen-eyed mouse potatoes who cut, paste, enter and save, creativity is lifeless when there's no (economical) way to share it.

With master's degrees in business management, publishing, databasing, design, and communications, computers are now being trained in sales and marketing, via the Internet's World Wide Web. During the last year, the Web has evolved from a conversation crumbling buzzline for keyboard chatters to a slow talking sales pro.

In recent months, we have witnessed an exponential growth in the use of the Net by *Mobile Beat* readers. While the chat groups are far from maturity in terms of the professionalism of some users, others have found them to be effective conduits for exchanging information. The same is true of those businesspeople who have sharpened their marketing efforts with a presence on the Web. For even the casual computer user, the Internet has become the way to get a fast answer or to keep in touch with a quick note.

Even with all its spammers, flamers and snail-paced transfers, the Web has a future... we think. So with this issue, we shine the *Mobile Beat* editorial spotlight on DJs and the Web, with over 101 Web pages we think you'll find interesting. We've also got some tips on how you can publish your own Web page. But don't spend all your time in front of your computer screen. We've got a hot tray of Yarmouth Bloaters waiting for you in our feature on "Titanic Parties." And a few trees to shake with the "Agadoo." Definitely an issue you'll want to... "Save as."

Robert A. Lindquist
Editor-In-Chief

Mobile BEAT
The DJ Magazine

AUGUST/SEPTEMBER 1997 - Issue #40

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AUGUST/SEPTEMBER 1997 - ISSUE #40

Special Feature

Technological advances are no stranger to the entertainment profession. In this Special Feature, we take a look at how you can hop on the information highway. Destination: Success.

Our journey begins with a look at net resources on page 22
Then, it's on to page 26 for tips on designing a Web page.
For more good ideas, follow us to page 30 for 101 great Web sites for DJs and KJs. But don't stop there!
On page 36 learn how to market your site.
And then, on a final note, stop by page 40 for a few words on technology. Bon Voyage!

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MiniDisc has its merits but, is it really better than going direct to CD?
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Don't let your direct mail become someone else's junk mail!
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MD ACCOLADES

I just got my new issue the other day, and was a tad surprised at the articles on recordable CDs. Not all of us mobiles can afford the high cost of a CD recorder, or the accompanying software. Meanwhile, buried on half a page near the back of the magazine, is a "blurb" about MiniDiscs.

A few months ago, a fellow DJ extolled the virtues of MiniDiscs. His endorsement of the technology led me to explore the MiniDisc and I found his claims to be more than accurate. MiniDiscs offer the recordability of a cassette, with the flexibility of a CD or record. Access time with a MiniDisc can be measured in seconds and, even better, the players that Sony markets come with a remote control. If you have a mirror behind you at a wedding, you can start the music for introductions while on the dancefloor, holding your wireless mic. Anyone who has seen my setup with the MiniDiscs has said one thing: "OOOH!" And at a cost of less than $500, you can pay for one of these things with just one gig. I am a staunch supporter of the MiniDisc. What I would like is to hear from other DJs who use the MiniDisc, and find out what they think.

Torey01@aol.com

CUTE QUIPS

I was recently enjoying your article on the "Top Dumbest Requests" in your latest issue and could not help but recall a conversation I had recently. I was talking with my agent, who also represents several bands. During our conversation he commented that, while talking to a band member, two interesting comments were made.

"If a band plays prerecorded music whenever they are on break, does that mean a DJ is always on break?"

"No, however, DJing is the only business in the world where you take a four-minute break every 10-15 seconds," was the reply.

Don Hando
CDJ Inc., Green Bay, Wisc.

READERS: PHIL NEEDS YOUR HELP

I have been a Mobile DJ for about six years now and what started as a hobby now seems to have the potential to become a real business. I guess what I need to know right now is: What software would you recommend for keeping track of my music and making song lists and invoicing clients? I feel I need to make my sound system potent but portable and any advice on adding lights and fog machines to make a memorable and portable, but not ungodly expensive, set up.

Any information you could give would be greatly appreciated. I'm reaching a point of spending some reasonably serious money and I'd like to be dressed up in style without being taken to the cleaners.

Phil Cunningham, Spikeruss@aol.com.
P.C. Productions, Fairfield, Ohio

Phil: Software tends to be personal just like DJ equipment, however, here's a suggestion.

First, look through *Mobile Beat* and check out the DJ specific software makers who advertise. All of these packages can help you catalog your music collection and keep up with your clients. You also might want to pick up a copy of my book, *"Plug In: The Guide to Music on the Net."* There are two demos included on the CD-ROM; *Info Manager* and *Showbiz* are both good programs for a Mobile DJ.

If you are looking at commercial programs that are available at the computer store, here's my recommended list:

Calendar Creator: To manage your events.

Info Select: A great way to track bits of information that might be scattered all over your desk.

Quicken or Quick Books: Is the best tool for managing your income and expenses.

Microsoft Word: For creating correspondence.

Microsoft Access: A professional grade database that I personally use to keep my 5,000 CD collection organized.

If you have any questions about these products send me some e-mail at: tgurley@onramp.net.

Ted Gurley - Mobile Beat Computer Guru

GETTING PAID

Getting paid can sometimes be the worse part of an event.

Lesson #1: When I worked for other DJs, I would get their contract along with instructions and locations to the event. The company would tell me to get the remaining balance before I unpacked. I did that once and the person who was to take care of the balance took the request personally. "What do you think, we're not going to pay you?" was the reply. I explained that I was just doing what was asked of me by the company who hired me.

Three days later I received a phone call from the company wanting to know why I asked for the deposit before unpacking. I had to remind them that it was what they requested me to do. I'm no longer working for this so-called company.

Lesson #2: After the event was over the client asks, "Who do I make the check out to?"

"Sorry, sir, but the contract states it is to be cash, cashier's check, or money order," I said. He gets upset and replies, "I can get $20,000 out of the ATM right now if I wanted." "That's nice, but I'm only the middleman, and I'm only to receive $300," I respond. Guess what? I no longer work for this so-called company.

I wonder if I had taken the personal check, and it wasn't good, who's fault it would be?

I now have my own business and this is what I tell my clients: A deposit is required to hold the date and the balance must be paid in-full two weeks prior to the event. That works well for them because they don't feel pressured, they know they have taken care of you, and in return you'll also be there and perform as per contract.

Here's food for thought: Does the catering company get paid up front? Yes. The hall rental? The flowers? The Bar?

YE$, YE$, YE$. Then why not you?

Brad Hagen
Ambassador Entertainment

(more Feedback on page 12)

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ADVICE FOR THE WIRELESS

Have you ever set up to play at a party when your normally perfectly functioning wireless microphone bugs out on you? You paid a pretty penny for this true diversity rig and you always keep a fresh battery in it, but whenever you play in this location you might as well leave it at home. A little known fact about wireless mics is that some of them utilize broadcast television frequencies. This is not a problem unless your 1/4-watt mic transmitter is on the same frequency as your local megawatt TV station. If you are near the TV station transmitter, the resulting front end overload to your wireless receiver will render it pretty much useless. I am sorry, but there is nothing that can be done to your current microphone to make it work in that location unless you can switch to a different frequency.

TV Channel	Frequencies	Gemini Mic Channel	Frequency
7	174 to 180 mHz	1	174.60 mHz
		2	177.60 mHz
8	180 to 186 mHz	3	180.60 mHz
9	186 to 192 mHz	4	186.60 mHz
10	192 to 198 mHz	5	192.60 mHz
11	198 to 204 mHz	6	198.60 mHz
		7	201.60 mHz
12	204 to 210 mHz	8	204.60 mHz
13	210 to 216 mHz		

So why am I telling you all of this? When you buy your next microphone you can avoid this problem by selecting a different channel. Always ask your dealer the frequency of the wireless mic transmitter and avoid the frequencies which fall in the corresponding local TV station frequencies. I have provided a broadcast TV channel chart to go by and, as an example, have provided the wireless mic channel and frequencies for Gemini wireless microphones. For other brands of microphones, check with your dealer or the manufacturer for their particular frequency allocation.

For example, if your local TV stations are on 7 and 12, avoid buying microphones on channels 1, 2 and 8.

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juice

BY ROBERT A. LINDQUIST

4 X 3 X 7=240

Weird math? Maybe. But if the claims are true, these new amplifiers from Severe Sound could really change how things add up. The amp is just 4"x3"x7" and weighs just 1-1/2 pounds. Yet the output is a surprising 240 watts! Need more power? How about 375 watts at 2 ohms (150 watts @ 8 ohms) from the slightly larger 2-3/4"x6-1/2"x8" model? Engineered by Todd Liptock of Pembroke Pines, Fla., both amps use a servo design for precise bass response. Even low-powered speakers can be driven above their normal power limits safely. The size of the units allows them to be mounted right to the speaker cabinets, eliminating the need for a large amp rack and speaker cables. Look for a complete test and review in the next issue of *MB*.

HOT NEW DANCES

According to Hervey Lopez, from MRHI Productions in Los Angeles, the hottest new dance out is called "El baile de la botella" (The bottle dance) by Joe Luciano. It comes from Brazil and Lopez says, "It is doing really well in Latin America and is fresh in the Spanish speaking people of the U.S.A. right now."

Another song, called "Tic-tic-tac" by the Salsa Kids, on the same CD, is also gaining popularity. Both songs, "El baile de la botella" and "Tic-tic-tac," are available in Spanish and Portuguese. The Portuguese CD from Brazil is called *Dance Bahia* and is on Polydor Records.

INTRODUCING INTERACTIVE MEDLEY CD SINGLE

Imagine all the hottest party dances in one 7-minute medley. Remixed by Tricky Ricky for Bobby Morganstein Productions, *The Interactive Medley* includes "Hands Up," "Dollar Wine," "Macarena," "Y.M.C.A.," "Electric Slide" and "Grease Lightning." The track starts out with a slammin' bass beat then throws out chorus after chorus of the most popular line dances linked with an energetic beat to keep the floor hot. To go along with *The Interactive Medley CD* is a video that leads you through the classic line dances while teaching you various moves for breaks and transitions. You can follow this video, move for move, or you can create your own personal "flava" to the dances. *The Interactive Medley CD* retails for $12; the "How-To" Video retails for $12, as well. The two can be purchased as a pair for $20 from BMP, 77 Buck Road, Huntingdon Valley, Pa. 19006. Tel: (215) 947-6935, Fax: (215) 953-5864, e-mail: bmp@bmpbeat.com

SHORTCUT TO FAME

With an increased emphasis on maintaining independent contractor status, The Florida Academy of Mobile Entertainment (FAME) is now taking students. Founded by Robb D. Smith, owner of Sound Entertainment in Clearwater and Orlando, the FAME training program teaches MC skills, wedding protocol, interactivities, equipment, karaoke, music knowledge, and much more. Smith says the overall objective is to teach professionalism, as opposed to mechanical techniques. The entire course costs less than $500 and can be completed in as little as a week. For more information, call (813) 981-FAME.

SPIN-OFF COUNTRY STYLE

The Otherside Lounge and Ron Burt Productions recently hosted the first ever Atlanta Country DJ Spin-Off. Matt Holmes (Buckboard), Chris Jackson (TJ's), Tate South (Hoedowns), Malibu Ken (The Otherside) and Aaron Crow (Whispers) combined CDs, vinyl and music videos for separate 30-minute shows. When it was all over, South took home the gold and a six-night, seven-day ocean cruise. South, and first runner up, Jackson, will advance to the National Country Nightclub DJ Spin-Off, August 16. The national contest will be by invitation only and will be part of South Country Atlanta's annual hoe-down. Next year, the National Country Spin-Off will be open to all DJs who work at least two nights a week in a country nightclub. There will be regional Spin-Offs across the country next year and the winners will advance to Atlanta for the nationals.

road tested

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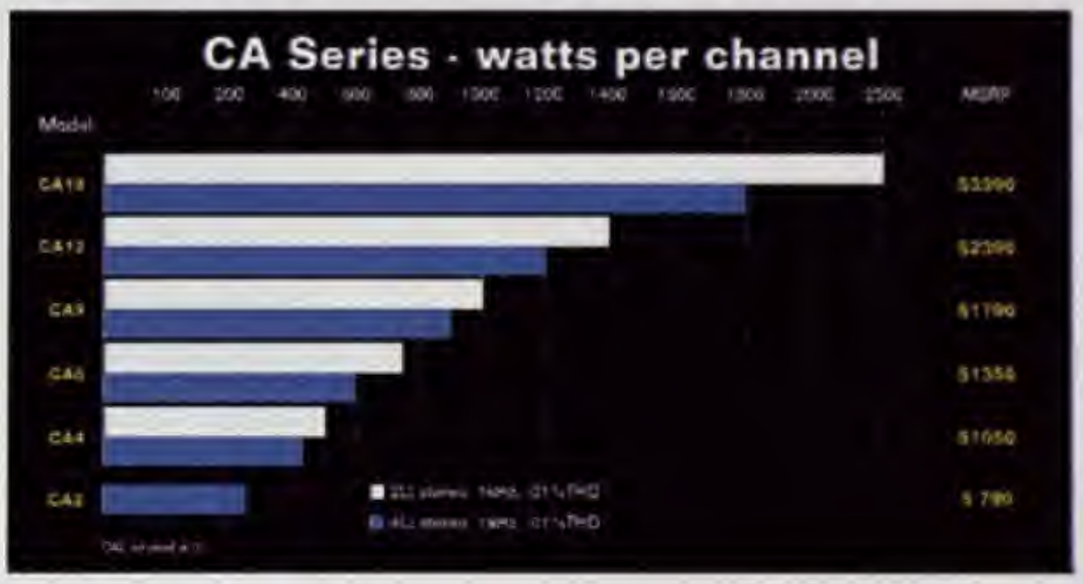

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CROWD PLEASER

BY "HILLBILLY" RICK MEYER

1-2-3... Play a Waltz for Me

What to play when it's 3/4 time

The waltz is a form of dance that originated in Europe many centuries ago. It was a sophisticated partner dance highlighted by high fashion and style. The waltz eventually became popular in America in similar fashion. Over the years, however, the waltz has taken on many new interpretations. The latest version is credited to country dancers. The waltz has recently taken on a partner freestyle trend, along with many choreographed line-dance waltzes. The most popular line-dance waltz is "Waltz Across Texas," to a song done by Ernest Tubbs and later, a duet with Willie Nelson.

Originally the waltz was very slow. You could grab your honey and do a slow dance while whispering sweet love things. As country dance exploded, so did the music's tempo (BPM). While 90 BPM was once considered fast, it is now thought to be slow. Some waltzes go all the way up to 120 beats. I like the 90 to 105 BPM range. You can move a little faster and still put some style into it. Watch your crowd; if they are mainly partner dancers and over 40, stick with 90 to 105 beats. If you have a young energetic crowd, try 115 to 120 beats.

TEST PATTERN

Don't let the waltz rhythm pattern confuse you. Waltzes are written in 3/4 time or quarter notes per measure. Each phrase has one down beat (count 1) and two up beats (count 2-3) in each measure. There are two measures in each phrase in a waltz, which means each phrase has six beats. The first measure is heavy 1-2-3. The second is lighter 4-5-6. You should always start the waltz on the first beat. Thus, calling 4-5-6 starts the dance on the one count, on the first beat, in the first phrase.

The Forester Sisters do a waltz called "Their Hearts Are Danc-

continued on page 18

THREE TO HAVE READY

Probably the most played waltz song of all time is "Could I Have This Dance," by Anne Murray. Number two, I think, is "Waltz Across Texas," by Ernest Tubbs. Third is probably, "Their Hearts Are Dancing!" by the Forester Sisters. If you don't have all three of these songs then you had better hitch up your giddy up and go down and fetch 'em!

Alibis	Tracy Lawrence	109
Brand New Tennessee Waltz	Sweethearts of the Rodeo	116
Could I Have This Dance	Anne Murray	88
Dream On Texas Ladies	John Michael Montgomery	115
Dreamin' My Dreams With You	Collin Raye	120
Famous Last Words of a Fool	George Strait	101
God Will	Patty Loveless	106
Heart	Reba McEntire	—
High Lonesome	Randy Travis	96
Hopelessly Yours	Suzy Bogguss & Lee Greenwood	—
I See It Now!	Tracy Lawrence	92
Kentucky Waltz	Bill Monroe	106
Last Cheaters Waltz	T G Sheppard	—
Last Waltz	Rodney Crowell	99
Love On a Hot Afternoon	Gene Watson	120
My Old Yellow Car	Dan Seals	106
Old 8x10	Randy Travis	109
Old Friend	Scooter Lee	—
Rock 'n Roll Waltz	Kay Star or Scooter Lee	—
Rose Colored Glasses	John Conlee	96
Saturday Night	Billy Dean	100
Someone Must Feel Like a Fool Tonight	Kenny Rogers	—
Stars Over Texas	Tracy Lawrence	92
Tennessee Waltz	Patti Page	88
The Best Part of Texas	Glenn Campbell	101
The Boy	Alabama	100
Till You Love Me	Reba McEntire	114
Their Hearts Are Dancing	Forester Sisters	100
Their Hearts Are Dancing	Wiggins	96
Undying Love	Desert Rose Band	100
You Look So Good In Love	George Strait	115
You Make The Moonlight	Four Runner	—

*Waltz song picks courtesy of Ken Wheeler and "Hillbilly" Rick Meyer.

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The waltz has recently taken on a partner freestyle trend, along with many choreographed line-dance waltzes. The most popular line-dance waltz is "Waltz Across Texas," to a song done by Ernest Tubbs and later, a duet with Willie Nelson.

ing." Listen to it and you'll hear in the song where they sing 1-2-3; listen to the difference. "Dream on Texas Ladies," by John Michael Montgomery, is a tricky song to start because it has a change up near the beginning of the song. Listen to it and see if you can hear where the pattern changes. If you start it wrong and your dancers are used to making their moves on a heavy beat, they will feel out of sync through the whole dance.

The main thing is to keep the accompanying list of songs handy so if somebody requests a waltz you can look it up and smile as you play it. Give me a big yeehaaa! when you do, 'cause that's what *Mobile Beat* is all about, DJs helping DJs.

You can reach "Hillbilly" Rick Meyers at: R2 Box 150A Haubstadt, IN 47639. Tel: 812-867-3401, Fax: 812-867-1082, e-mail: hillbillyr@aol.com

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PLAY SOMETHING WE CAN DANCE TO

BY JAY MAXWELL

Best of the vocalists

Anniversaries and reunions require a special blend of music.

If you're looking for a new niche to add to the traditional weddings, school parties and company events, take a look at anniversaries and reunions, in particular, golden anniversaries and wartime reunions. Just begin a collection of vocalists, combine it with Big Band tunes and you'll be ready when a client asks for music from the '40s and early '50s.

If you have ever performed at a 50th wedding anniversary, you know how rewarding it can be. What makes them so much different? For me it's the opportunity to play songs like "Anniversary Waltz" and "As Time Goes By" and see the dancefloor packed. Call me sentimental but it's a chance to see two people who love each other celebrate along with their family and friends. It's great to see the songs you play bring a smile to their eyes, and bring back great memories. As with most events, you want to create a nice mix between the slow dance music and the more livelier tunes.

Wartime reunions, dating back to the '40s, are typically host to veterans who served together in some branch of the armed services in World War II. Most of these people haven't seen each other in years and want to talk about old times and dance to their favorite tunes from the past. As always, it's important to mix in some recent tunes they will like. Don't inundate them all night with the old tunes (unless they request it).

One concern I encounter from many clients is our ability to provide a wide range of music to satisfy all age groups. For reunions, this usually isn't a problem, but anniversaries often include the same vast age range as in wedding receptions. To put their worries at rest, I send a songlist booklet and highlight all the categories that any age group will appreciate. One of the categories, vocalists, includes songs by Frank Sinatra, Tony Bennett, and Patsy Cline. The best thing about songs like "Unforgettable," "Crazy," and "Unchained Melody" is that both the young and young-at-heart love these songs and will want to dance to them.

Many of these songs still sound fresh because they have either been featured in a movie in recent years or have been remade by another artist. For instance, "What A Wonderful World" was in *Good Morning Vietnam*, "The Way You Look Tonight" was in *Father Of The Bride* and "Unchained Melody" was in *Ghost*. A few years ago Natalie Cole "sang with her father" and breathed new life into her father's classic "Unforgettable." And Michael Bolton's, "Georgia On My Mind" made everyone rediscover their love for the Ray Charles' version of the song. And who can help but compare the new singing sensation Leann Rimes to the pure vocal sounds of Patsy Cline?

If you're thinking that it would cost you a fortune to invest in the music listed here, I've got great news for you. Begin by buying the greatest hits of Frank Sinatra, Johnny Mathis, Nat King Cole, Patsy Cline and Tony Bennett. You should also look for compilations such as *Sentimental Journey*, and *Pop Vocal Classics Volumes I-IV* on Rhino Records. Combine these with a Big Band compilation and, of course, the best of Glenn Miller and you are ready for a 50th wedding anniversary or a WWII reunion. In fact, why wait until then? The following classics will go over big at nearly any event.

Jay Maxwell owns and operates Jay Maxwell's Music by Request in Charleston, S.C.

Best of the Vocalists from the 1940s and 1950s

1. What a Wonderful World ..... Louis Armstrong
2. Unforgettable ..... Nat King Cole
3. Crazy ..... Patsy Cline
4. Wind Beneath My Wings ..... Bette Midler
5. Smoke Gets in Your Eyes ..... Platters
6. Unchained Melody ..... Righteous Brothers
7. Chances Are ..... Johnny Mathis
8. Sweet Dreams ..... Patsy Cline
9. New York, New York ..... Frank Sinatra
10. Tennessee Waltz ..... Patti Page
11. Mack the Knife ..... Bobby Darin
12. Sentimental Journey ..... Les Brown & Doris Day
13. After the Lovin' ..... Engelbert Humperdink
14. My Way ..... Frank Sinatra
15. I Left My Heart in San Francisco ..... Tony Bennett
16. Because of You ..... Tony Bennett
17. For the Good Times ..... Ray Price
18. My Kind of Town ..... Frank Sinatra
19. As Time Goes By ..... Johnny Mathis
20. Blue Velvet ..... Bobby Vinton
21. Anniversary Waltz ..... Eddie Howard
22. It Had to Be You ..... Harry Connick Jr.
23. Twelfth of Never ..... Johnny Mathis
24. Georgia on My Mind ..... Ray Charles
25. The Way You Look Tonight ..... Frank Sinatra
26. That's Amore ..... Dean Martin
27. Misty ..... Johnny Mathis
28. Memory ..... Barbara Streisand
29. Summer Wind ..... Frank Sinatra
30. The Very Thought of You ..... Nat King Cole

Butterfly Kisses

BY JAY MAXWELL

A bride and groom's biggest decision always seems to be what song to play for the father/daughter dance. For years, the best song was the time-tested traditional "Daddy's Little Girl." However, there are now three new songs that are very appropriate. Two are country songs: "Daddy's Little Girl" by Kippi Brannon (not the same song that we have been playing for the last 50 years) and "The Hopechest Song" by Stephanie Bentley. The other new song, which has become a monster hit for Christian artist Bob Carlisle is "Butterfly Kisses." This is well on its way to becoming the most requested song for the father/daughter dance. "Butterfly Kisses" describes the bride's relationship with her father from a young child, to when she's sixteen, until her wedding day.

The stanza that is the most touching is, of course, the one about the wedding day. It goes like this:

"She'll change her name today.
She'll make a promise,
and I'll give her away.
Standing in the bride room,
just staring at her,
She asked me what I'm thinking,
and I said "I'm not sure.
I just feel like I'm losing my baby girl."
Then she leaned over... and gave me...
Butterfly kisses...
"Walk me down the aisle daddy,
it's just about time."

If you aren't already doing so, play the song during your next consultation with a bride and she'll probably fall in love with it. Just make sure you have a box of tissues close by and remember to offer her one, too. - *J.M.*

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Categories include:
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Big Band
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Dance 1980-89
Dance 1990-96
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Reggae
Rock and Roll 1970-96
Slow Songs 1959-79
Slow Songs 1980-89
Slow Songs 1990-96
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Vocalists
Wedding/Love Songs

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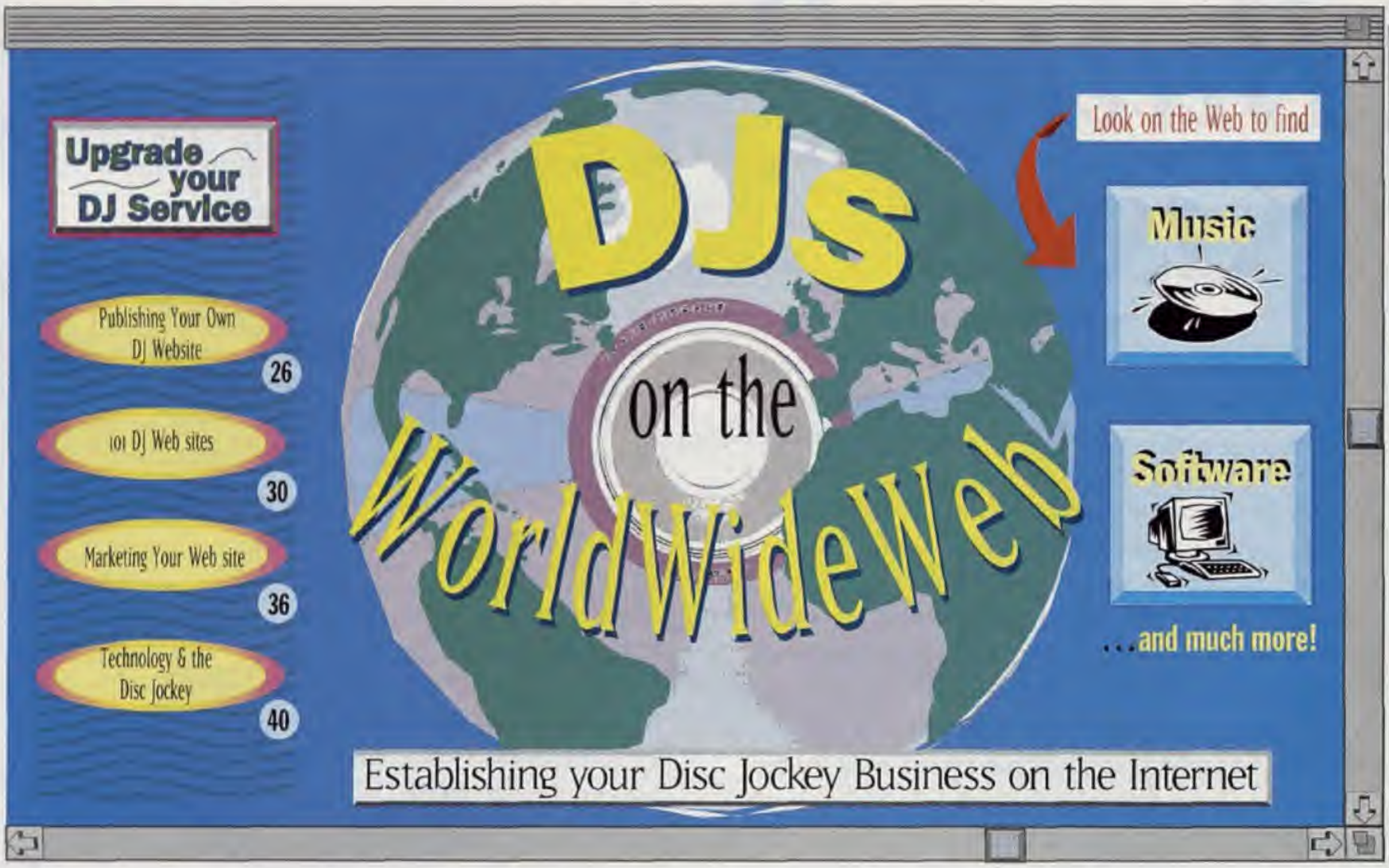
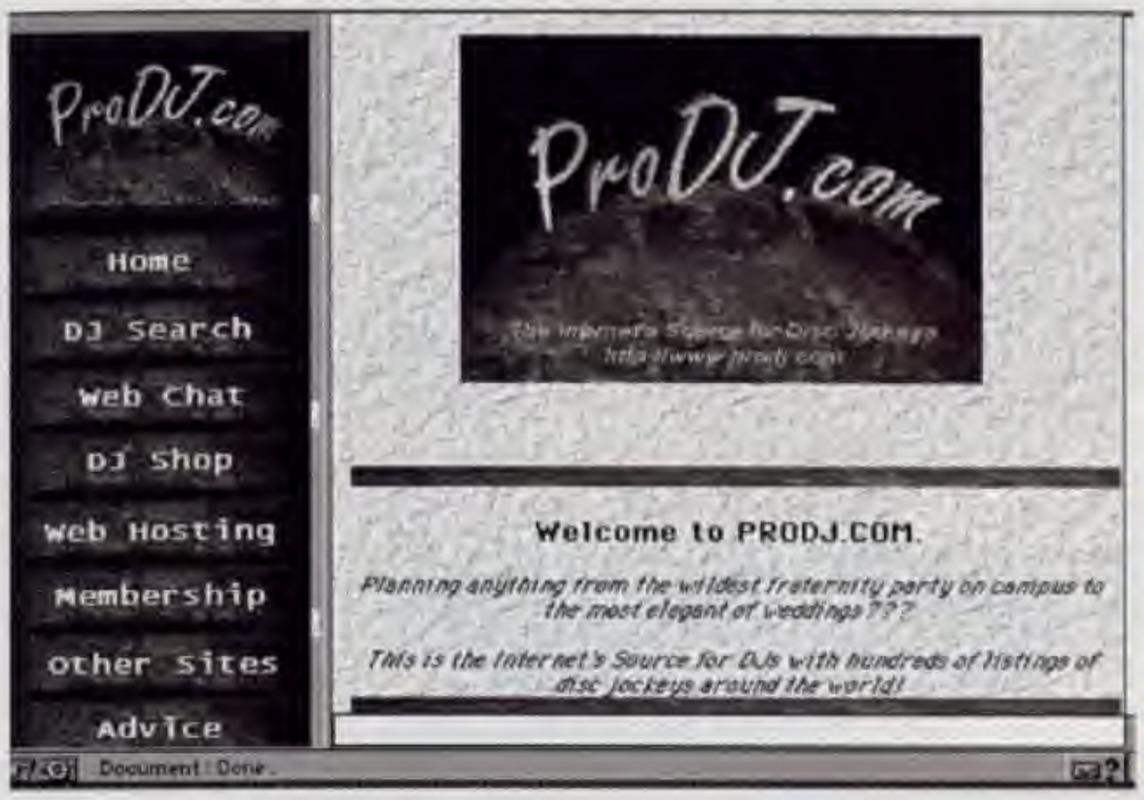


According to a show-of-hands poll at the Mobile Beat DJ Show and Conference last January, over 80 percent of the DJs and KJs in attendance use a computer in the day-to-day operation of their business. In addition, those who have a computer routinely take a spin on the information superhighway. Using the Internet, computer-savvy mobiles are gathering and sorting through mountains of information. From song lists to the latest product information, the Web has great merit when you want an answer... now!

A general search of the keyword "Disc Jockey" turns up over 2,500 references in the search engine *Yahoo* and over 20,000 in *AltaVista*. Included in these counts are sites for Mobile and Club DJs, radio stations and resources for DJs. There are also an abundance of sites on the extreme edge of the target.

The first full-service connection point for DJs to hook up with other DJs and find links to a huge number of DJ/KJ related sites online was www.prodj.com. While this site has continued to expand, it is no longer the only starting point. The Online DJ Association (ODJA) which started as a Web site (www.odja.com) just a year ago, has recently announced the opening of several new manufacturer support forums. The forums are set up to answer technical support questions, receive customer feedback, and share ideas with fellow DJs. Manufacturers participating at press time included Gemini, Vestax, Numark, Martin Lighting, Rane, and others. The ODJA currently has 276 members and offers such benefits as free sites, insurance options, and more.

For KJs, *Karaoke Scene Magazine* has launched *Karaoke Scene Magazine Online* (www.singingscene.com). The site features the latest in karaoke



news, products, equipment and contests, with a complete guide to "What's Happening" in singing and entertainment.

In addition to being a bottomless well of facts and statistics, the Internet may well be the forefront of how we'll communicate in the future. Online conferencing is immediate and very visual. Even in its infant state, a multitude of DJ forums and newsgroups are open around the clock. Like a visit to a neighborhood bar, these chat rooms and forums offer an opportunity to discuss anything, business related or not.

TWO-WAY STREET

While there's much to be discovered while surfing sites on the Net, many mobiles have established their own sites as a part of their overall marketing program. Much as they would use the local Yellow Page directory, prospects simply search for DJs in their area. For

a quick look at some select DJ Web sites, check out "Disc Jockey Web site Reviews" at http://www.excite.com/Reviews/Personal_Home_Pages/Arts_And_Lit/Music/Disc_Jockeys/ or try the sites listed in the accompanying top 10 list (page 30).

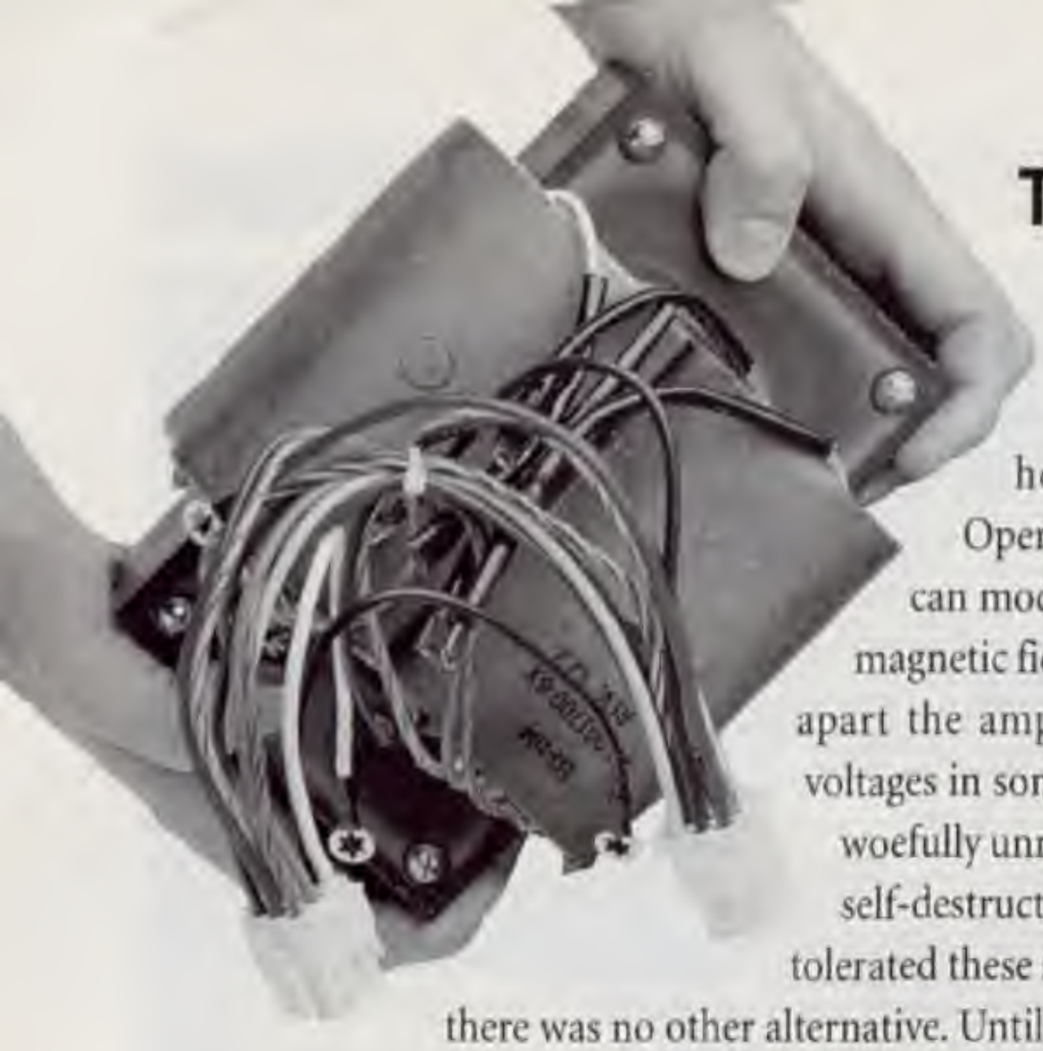
While use of the Internet has grown phenomenally in a very short span of time, it is not without its drawbacks. When it comes to photos, the load time is painfully *slooooowwwwwww*. Even here in the digital age, the old adage that a picture is worth a thousand words takes on a whole new meaning. Each image equals bazillions of bits of information to a computer and even the smallest graphic can take an eternity to download.

Another flaw of the Net is the fact that much of the information is unregulated and anonymous. Posting a question to a newsgroup or forum may yield a multitude of responses, but there's no way of gauging the accuracy. For example, asking a question such as, "Who makes the

best dual CD player?" may bring responses from DJs who have personal experience with a certain brand. But it's also an opportunity for any particular manufacturer, under the cover of a screen name, to tout their own product or trash someone else's. For a short period of time earlier this year, *Mobile Beat* made available a DJ/KJ bulletin board and live chat forum at www.mobilebeat.com. The service was discontinued, due to misuse, after just a few weeks.

Still, even with its shortcomings, the World Wide Web is proving to be an exceptional way to get information fast. To prove our point, on pages 32-33, we've listed 101 Internet sources for DJ/KJ related products and information. While this list represents some of the best Web sites we've found to date, it's important to note that this is just the beginning. Every day we hear about interesting, informative and entertaining sites. Whether the Web can keep growing exponentially, or burns out like the CB craze of the early '80s, remains to be seen. In spite of its sluggish demeanor, it's a good source for yet more information, even if all you're looking for is a second opinion.

More "DJs on the Web" on page 26



THE PAST...

High power amplifiers with old fashioned iron core transformers are dinosaurs. While effective at delivering raw power, these big, heavy, and slow devices have weaknesses. Operating at AC line frequency, the supply voltage can modulate the audio signal under clipping. Strong magnetic fields induce AC hum. Big transformers can tear apart the amp and racks on the road. Poorly regulated voltages in some popular high end brands cause them to be woefully unreliable and inclined to self-destruct. Audio engineers have tolerated these shortcomings because there was no other alternative. Until now...

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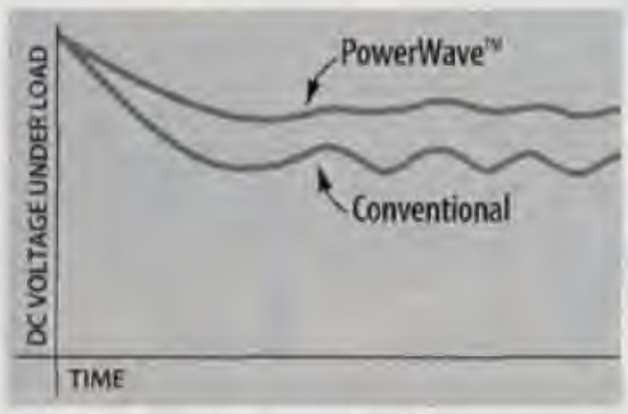

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PowerLight 4.0	900	1400	2000

*20Hz-20kHz @ 0.1%THD **1kHz, 1% THD

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 continued from page 23

Publishing Your Own DJ Web Site

BY RYAN BURGER

If you're the only DJ in your area with a "dot-com address" (mydjservice.com), you probably won't be for long. The Internet's World Wide Web is rapidly becoming the electronic Yellow Pages. Every kind of business imaginable, including DJs and KJs, are taking the cyber plunge.

The World Wide Web (WWW) is made up of Web sites, which contain pages. These pages can include text, pictures, sound and video. The purpose of a commercial Web site is to inform the public about the company, products and services it offers. Other useful purposes for a Web site are sending out press releases and advertising for help wanted.

Establishing a site on the WWW involves more than just creating a computer version of your print brochure. That may be a good starting point, but it should not be your destination. Having personally produced nearly two dozen Web sites for DJs, I have found that there are many ways to present similar material. For example, most DJs could say they offer sound, light and music for any occasion. The challenge is how to make your Web site stand out from your competitor's sites.

WEB DESIGN

Before you can create a Web site, you need to make a plan. First in this plan is deciding on a theme. What do you want to say? What image do you want to portray? Once you can answer these questions, you can gather information and graphics to support that theme. The next step is to begin organizing the materials. Then come the tough decisions—like how much time and money do you want to spend on this? If your design gets too involved—with 3D graphics, sound, etc.—plan to spend a lot of both. The complexity of your Web page will be determined by the level at which you plan to go; more on that later.

The most important part of producing an effective Web site is planning. Just throwing Web pages up on the Net for surfers to stumble through on their own doesn't work.

To begin the process, a good place to start in Web page design is to examine other Web pages. You shouldn't exactly copy other pages, and always be respectful of copyright protected images and information, but it doesn't hurt to "borrow" certain elements of a design. Why reinvent the wheel, right?

In your page layout, regardless of the level you seek, be sure to put the most important information first and emphasize key words. Using paragraphs and headings are visually easier to read and images are nice eye candy. Don't, however, make your message rely on graphics; many Net users turn off their image display to speed up operation.

Once you have written your text, you can transfer your files to HTML (HyperText Markup Language) documents. Then you are ready to transfer your documents via an FTP program to a service that publishes the pages on the Web.

SERVICES

To publish your Web pages, you must decide on what type of "server" you want. A server makes Web pages available to the world. There are "dedicated Web presence providers," who store Web pages and offer technical support, as well as setting up and maintaining your pages. There are also commercial online services, like America Online, who publish pages already created (Many offer easy-to-use programs to help you design your own Web page). Another way to go is Internet service providers. They offer a certain (limited) amount of space, sometimes free of charge. If the company that gives you access to the Internet cannot publish your Web pages, there are a few places that will store them for free. Once you choose the type of server you want, you are given a Uniform Resource Locator (URL) address. Web sites are found via their URL, which is the "street" address of your Internet Web site. Before you can decide on what type of server you want, however, you need to decide what level of site you wish to create.

continued on page 28

You be the judge

Gemini's new PT Series Turntables give you the torque, start-up and braking power you've come to expect as a professional DJ. And our Platinum Series Mixers offer EQ on every channel, changeable crossfaders, and the cleanest sound around. All with a three-year warranty. All at affordable prices. See your dealer today for a test drive and hear for yourself what everyone's talking about.

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France Office: GSL, 17 Rue Ampere, 91320, Wissous • Tel 33 (01) 64 47 18 80 • Fax 33 (01) 64 47 18 76
United Kingdom Office: Unit C4 Hazleton Industrial Estate, Lakesmere Road, Horndean Waterlooville PO8 9JU Tel (0)1705 591771 Fax (0)1705 593533

continued from page 26

(i.e.: http://members.whatever.com/~mydjservice)

At this level your Web page is occupying free space on a Webserver somewhere in cyberspace which your Internet provider includes as an add-on to your dial-up account. Your provider will give you some basic software to produce the site, but they often frown on using the site for business purposes. If all you wish to do is create a page with your logo, a photo or two of your equipment, and a brief description, it will do the trick.

Keep in mind, however, that the purpose of a Web site is to introduce your DJ service to prospective clients, not impress other DJs. Prospects seldom care who manufactured your equipment, just that you'll show up with it and it will work. A lot of DJs go into great detail about their sound and light systems, forgetting that it all means very little to the average person shopping for a DJ. Don't waste precious space advertising another company's equipment; the whole purpose here is to promote you and your service.

(i.e.: http://members.whatever.com/~mydjservice)

The major differences between this type of site and the basic one previously described are that the improved site is built around a plan and includes multiple pages.

The most important part of producing an effective Web site is planning. Just throwing Web pages up on the Net for surfers to stumble through on their own doesn't work. Your main (home) page should be simple and enticing. Include your logo, maybe a photo or two, and links to your other pages. I include a separate page for each of our divisions (Wedding Professionals: our wedding/corporate division and Pure Energy: our school division) with links to bios of our Disc Jockeys, our music library database, a profile about the company in general and a few pages featuring photos of parties we've played. At the bottom of each of these sub pages are links back to the main page and to other pages they may want to view before requesting more information.

STEPS

FOR PUBLISHING A WEB PAGE

1. **Determine a theme**
2. **Create text**
3. **Insert links**
4. **Insert images**
5. **Place pages on Web**

The purpose of your site is to give the visitor a convenient way to establish communication. By the time they leave your page, they should either have booked your service or requested a personal call or appointment. For this to happen, you need to make it very easy for them. At the bottom or top of each page put a link to a form where they can fill in their name, address, phone, location, date, time, etc.—all the information you would normally obtain on the phone before you send paperwork.

Once you feel you have reached this level and are reasonably sure you are not going on to the next level (a custom hosted site) you should register your site with the larger search engines such as Yahoo, AltaVista or Infoseek. A great place to start is with Submit It! (submit-it.com) who will submit your Web site's information to approximately 15 of the most popular search engines at no charge. Additional submissions to the other 100-plus medium sized search engines is done for a small fee. When submitting information to the various search engines make sure to double check all your details including your Web address and description. The description should, in short form, include the territory you cover along with what types of events you are best at entertaining.

(i.e.: Professional http://www.mydjservice.com)

Whether you register your own vanity address and host it with a Web service (mydjservice.com) or lease sub-space (prodj.com/mydjservice), you have made an investment in your Internet presence. It's similar to graduating from a free listing in the Yellow Pages to a display advertisement. While the space before was free with your $20 unlimited surfing account, these sites will cost you anywhere from $15-$75 a month.

One major difference you will see on these "produced" sites is the inclusion of interactivity. For instance, my company's site features our whole music library, searchable by title, artist and style. For speed and convenience, we also have forms that allow our customers to fill out their wedding planners online, which we get back within minutes—instead of days.

Custom produced animated graphics, buttons and menus are also common on this level. Software such as Corel WebGraphics is a software tool that gives you a great place to start. In addition to buttons, banners and bullets, they also have backgrounds and just straight clipart. The Corel WebGraphics CD is organized in themes so you can keep with one style throughout the site.

Top 10 DJ Sites – Checkout a few of our favorites

- http://members.aol.com/radioprodj/dj.html
- http://www.acclimatedsounds.com
- http://www.ambassdj.com
- http://www.bmpbeat.com
- http://www.metro.net/spectrum
- http://www.netins.net/showcase/ryan/rmdj
- http://www.networkdj.com
- http://www.partytime.org
- http://www.prodj.com/bcp
- http://www.rocdjs.com

A common mistake made by sites at any level, in my opinion, is the inclusion of advertising from services like *Link Exchange* or *Commonwealth*. Both companies are in the advertising/promotions business. When you tie up with them, you agree to post advertising for their customers on your site in exchange for placements on other sites. You may think it will really pay off with more traffic, but the chances that the link/banner you exchanged will really show up on the screen of someone in your service area is rather slim. I suggest you skip the general purpose trading and general advertising deals and opt for good placement in the free search engines.

A search engine allows people to find you. It is like the Yellow Pages of the Internet. There are general purpose search engines similar to your local Yellow Pages and there are special purpose search engines similar to your local wedding publications. Exposure in search engines such as *Yahoo* and *AltaVista* can be quite effective, especially when backed by a little advertising on wedding and Disc Jockey sites. You will reap much higher rewards with targeted advertising compared to general advertising.

- Regardless of what level you opt for, it's imperative you keep the site current with new material. For example, by mid-September, you should have a new page explaining your Halloween Special (glow in the dark neon necklaces, blacklights and other goodies) for your regular Halloween customers who could be visiting your site.

The Web is in a constant state of change and improvement. Almost daily there is new technology affecting the Web, which may impact your site. Be aware and monitor other sites. Web browsers (i.e. Netscape Navigator) allow you to save copies of Web pages that you have seen and open them up to see how they work through a feature called (SAVE-AS).

If you really want to see what you can do with a Web site on the Internet, jump on the information superhighway and start surfing. There are hundreds of DJ sites available with just a couple clicks of the mouse. Good luck, and I'll see you in cyberspace.

Ryan Burger is a full-time computer consultant who runs BC Productions DJ Service and PRODJ.COM — The Internet's Source For DJs (http://www.prodj.com). Ryan can be contacted at rburger@prodj.com or at (800) 25-PRO-DJ and welcomes all questions and inquiries.

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STARTING POINTS (1-9)

800 Disc Jockey
www.800discjockey.com

DJ Referral Network
www.djnet.com

DJ Web
www.djweb.com

DJ World
www.djworld.com

DJ.Net (note: this is dj DOT net)
www.dj.net.\

Mobile Beat Magazine
www.mobilebeat.com

Online DJ Association
www.odja.com

Poolside-
DJ Organizations Coast to Coast
www.traxusa.com/poolside.html

ProDJ.Com
www.prodj.com

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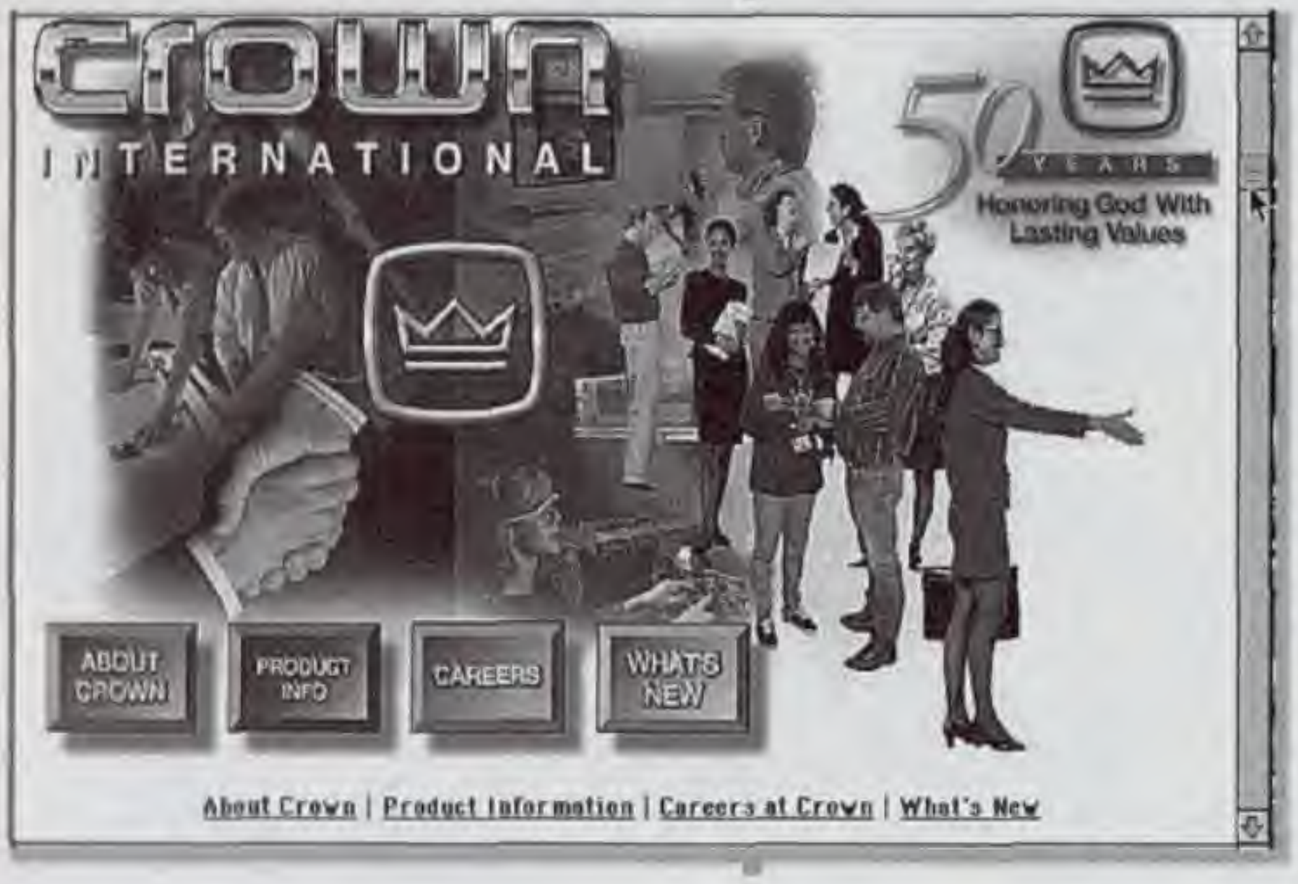
AKAI Professionals
www.akai.com/akaipro

AKG Microphones
www.akg-acoustics.com

American DJ Supply
www.american-dj-supply.com

Ashly Audio
www.ashly.com



Audix
www.audixusa.com

BGW Systems, Inc.
www.bgw.com

BST
www.ultrak.com/bstindex.html

Calzone/Anvil Cases
www.calzonecase.com

Carver
www.carver.com

Community Professional Loudspeakers
www.community.chester.pa.us

Crest Audio
www.crestaudio.com

Crown International
www.crownintl.com

dbx Professional Products
www.dbxpro.com

Denon
www.denon.com

DOD Electronics
www.dod.com

EAW
www.eaw.com

ETA Systems
www.etasys.com

Fender
www.fender.com

Fostex
www.fostex.com

Freed International,
www.freedmusic.com

Furman Sound
www.furmansound.com

Gemini Sound Products
www.geminidj.com

Group One
www.g1ltd.com

Hardcase
www.hardcase.com

High End Systems, Inc.
www.highend.com

KLS
www.kls-usa.com

Klipsch Professional
www.klipschpro.com

Lite Puter
www.liteputer.com

Martin Professional
www.martin.dk

MBT Lighting & Sound
www.mbtinternational.com

MTX
www.mtxaudio.com

Nady Systems, Inc
www.nadywireless.com

Ness
www.nesslighting.com

Numark Industries
www.numark.com

Pacific Supply & Trading Co.
www.pstco.com

Peavey Electronics Corp.
www.peavey.com

Pioneer New Media Technologies
www.pioneerusa.com/entertainment.html

QSC Audio Products, Inc.
www.qscaudio.com

Rane
www.rane.com

Roland Corp. US
www.rolandus.com

Rolls Corp.
www.xmission.com/~rollsrfx

Sabine, Inc.
www.sabineinc.com

Shure Brothers, Inc.
www.shure.com

Sound Tech
www.washburn.com

Technomad
www.technomad.com

Telex Communications
www.telex.com

Ultimate Support Systems
www.ultimatesupport.com

Uni-par Lighting Corp.
www.unipar.com

Yamaha Corp. of America
www.yamaha.com

Yorkville Sound
www.yorkville.com

PROGRAMMING (58-67)

Bobby Morganstein Productions
www.bmpbeat.com

Core Music Services
www.coremusic.com

Entertainment Resources Group
www.ergmusic.interlog.com

Hot Tracks
www.hottracks.com

Modern Tracks
www.moderntracks.com

Nitetime Music
www.nitetime.com

Rhino
www.rhino.com

Rotations
www.rotations.com

Southern California Music Service
www.thesourceformusic.com

Tara Publications - Jewish Music
www.jewishmusic.com

KARAOKE (68-73)

Karaoke Scene Magazine
www.singingscene.com

Karaoke, Etc.
www.randomc.com/~karaoke

KJ Direct
www.iamerica.com/karaoke

Planet Karaoke
www.planetkaraoke.com

Pro Sing
www.karaokeusa.com

Sound Choice Accompaniment Tracks
www.soundchoice.com/karaoke/

OTHER WEB SITES OF INTEREST (74-101)

ASCAP
www.ascap.com

Audio Shopper (used gear)
www.cdrome.com

Billboard Magazine
www.billboard.com

BMI
www.bmi.com

Broadcast School in a Box
www.broadcastschool.com

Canadian DJ Association
www.cdja.org

CD Clubs
www.cd-clubs.com

CD Repairman
www.cdrepairman.com

Creative Selling
www.bentley-hall.com

Customware Systems (Infomanager V2.0)
www.cwarenet.com

Dance Music Authority
www.dmadance.com

Edmunds' Vehicles Price Guides
www.edmunds.com

Entrepreneurial Edge Online
www.edgeonline.com

Game Show Mania™
www.creativeimagineering.com

Intellichoice Vehicles Price Guides
www.intellichoice.com

MTV
www.mtv.com

Music Industries (Rock n' Roller)
www.musicindustries.com

Music Yellow Pages
www.musicyellowpages.com

National Assn. of Mobile Entertainers
www.djkj.com

Pinto Novelty
www.partypinto.com

RIAA
www.riaa.com

Ron Smith's Oldies Calendar
www.oldiesmusic.com/index.html

Sherman Specialties
www.shermannet.com

Song Trivia Challenge
www.oneglobe.com/trivia

Wells Cargo
www.wellscargo.com

Wolfram Video, Inc.
www.execpc.com/~wolfram

Note: These Internet addresses, while accurate at the time of publication, are subject to constant and continual change.

SEARCH TOOLS

AltaVista	www.altavista.digital.com
Infoseek	www.infoseek.com
Yahoo	www.yahoo.com

WEB BROWSERS

Netscape Navigator	www.netscape.com
Microsoft Internet Explorer	www. microsoft.com
Lynx	www.cc.ukans.edu/about_lynx/about_lynx.html

WEB SERVERS

Dedicated Web Presence Providers

pair Networks	www.pair.com
Digital Landlords	www.clever.net

Commercial Online Services

America Online	*www.aol.com*
Compuserve	*www.compuserve.com*
Microsoft Network	*www.microsoft.com*

FREE WEB SERVERS

GeoCities	www.geocities.com
Cybertown	www.cybertown.com

*The companies listed in this article are used only as examples. This is not a complete listing; no company was left out intentionally.

F.Y.I.

Webstep TOP 100 provides descriptions of the top 100 search tools on the Web.

www.mmgco.com/top100.html

JUST THE FACTS

Statistics compiled by The Georgia Institute of Technology in April '96.
http://www.cc.gatech.edu/gvu/user_surveys

WHO'S ON THE WEB?

Age (median)	**33**
Gender	**68% male**
Income (median)	**$59k U.S.**
Language	**88% English**
Education	**57% college educated**

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List $452.50
Hardcase Cases
Haul it all.
Guaranteed for life!
List from $99.00
PAR CANS
1.5 mil aluminum cans with cord, ceramic socket and more.
List from $40.00
Lighting Packages
Everything you need.
List from $448.00
Effect Lights
Dazzling assortment - without the dazzling price. List for under $675.00 (some as low as $89.00)
The Very Cool DJ
and smart, too!
Not available from MBT.
Green Stuff
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Dimming Controllers
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Fog Machines
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List from $169.00
Adam
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RMS Speaker Cabinets
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Call us now at (800) 25-PRO-DJ and we will fax or mail you full details as to why you should be on the Internet, including notes from the "Marketing & Surfing On The Internet" seminar we presented at the 1997 Mobile Beat DJ Show & Convention.

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Marketing your Web site

Finished designing your site? You're not done yet.

So you've finally got a site on the Web. Now 40 million or so people can find out about you, right? Theoretically speaking, yes. But they can also come to your house and visit—that doesn't mean they will. No, just like anything else, you've got to market your site. While this topic can be a book in itself (there are dozens on the subject), there are a few key and economic fundamentals you should be aware of.

EXPRESS YOURSELF

Your Web address should be a part of your company's identity, the same way your phone number and address are. That means adding your Web address to business cards, letterhead, advertising and other marketing materials. It's worth reprinting your cards, even if you have hundreds left. Your Web site can and should be a powerful selling tool.

The best place to start is by going to *Submit It!* (http://www.submit-it.com); this is a site that will automatically submit your site for free to some 20 search engines and directories.

Another way to let people know what's new with you is to send out press releases to the local newspapers announcing your site. This gives potential customers just one more way to find out about you. Many local papers have special sections listing new Web sites.

HOP ON BOARD

Search engines facilitate finding sites on the Web. You've probably heard of *AltaVista*, *LYCOS*, *Excite* or *WebCrawler*. These are a few of the hundreds of search engines that exist today. Let's say that a Net savvy bride-to-be who lives in Boston decides to look for her DJ on the Web. She goes to *LYCOS* and searches on "DJ and Boston." She would get back a list of Web pages (41, as I write this) that all contain those two words somewhere in the text. Some are related to DJs and some are businesses related to DJing. If you are a DJ in Boston, you certainly want your site to appear. If you word your site description correctly, it will.

THE NUTS AND BOLTS

Search engines are built on software that visits each site in their directory and catalogs the contents of that site. They all have different rules for how they do this, but it boils down to the software trying to make sense of the main content of your page and then storing that information for future retrieval. They do this by, in effect, memorizing the important words on your site.

Obviously, it is important to get the search engines to visit your site so they can catalog it. You do this by submitting your Web address to the search engines. Fortunately, there are some automated ways of doing this. The best place to start is by going to *Submit It!* (http://www.submit-it.com); this is a site that will automatically submit your site for free to some 20 search engines and directories. That's a good start. There are dozens of sites on the Web that list the search engines. Most of them have a link to a page that lets you submit your site.

When someone does a search by a keyword, *all* the sites that have those keywords appear on what's called the "result page." To really maximize the chances that your site appears right at the top of a results page, there is more work to do on your home page. There are special techniques you can use to improve your results page's visibility. This involves the use of something called Meta Tags, which are coded in HTML into your home page. For an example of Meta Tags, go to http://www.petzold.com/gold/gold.htm. Once the page is loaded, view the source code of that page. For example, in Netscape, you would use the view menu,

BY JEFF MULLIGAN

cont'd page 38

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Robert Lindquist - Editor
Mobile Beat Magazine

BAG END Loudspeakers
P.O. Box 488 Barrington, IL 60011
Phone 847 382 4550 Fax 847 382 4551
Internet info@bagend.com

then click on "Document Source." At the top of the page, you will see "meta name description" and "meta name keywords." You customize the content that follows these tags for your own business and Web site. For example, keywords might be: Disc Jockey, music, weddings, Boston, Massachusetts, MA, tunes, emcee, MC, DeeJay, etc., including your business name.

The use of Meta Tags is a tip Web marketing experts use. Hopefully, your competition isn't aware of them yet and you can beat their rankings and get more Web visits.

If you really want to get into search engine marketing strategies, visit http://www.calafia.com/webmasters/ There you will find an enormous amount of excellent information.

THE MISSING LINK

Many regions have Internet directories listing local businesses, which is another good marketing tool. Some of these are free and some charge for your listing. Obviously you want to be in the free ones. The paid ones are a tougher judgment call. Just make sure that if you are paying, they can prove to you that they have a justifiable amount of traffic. Ask specifically what they are doing to promote their site to the people in the region. If they aren't spending marketing money, you shouldn't invest in them.

If you've gone to the trouble of building a good site, take the extra effort to make sure it is marketed properly. Otherwise, your information superhighway will turn into just another dead end street.

You should also be careful what links you build into your own site. For example, you might not want to put in a link to a local bridal directory if there are other DJs listed there. You'll just be making it easier for your potential customers to find your competition.

If you've gone to the trouble of building a good site, take the extra effort to make sure it is marketed properly. Otherwise, your information superhighway will turn into just another dead end street.

Jeff Mulligan is the author of "Turning Music Into Gold - The Sales & Marketing Manual for Mobile DJs." The Web site for the book is www.petzold.com/gold/gold.htm. He is senior vice president at Petzold Advertising in Bedford, N.H. where he is the webmaster and online advertising expert.

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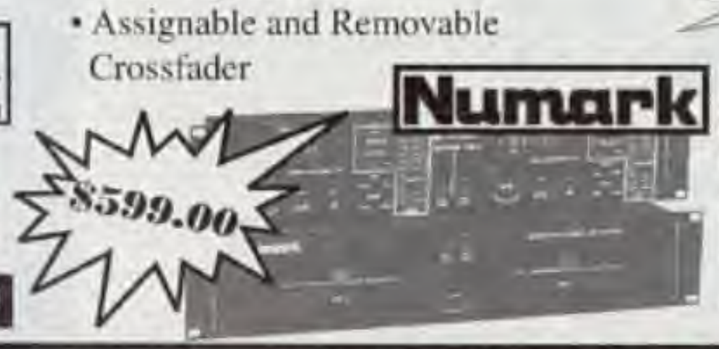

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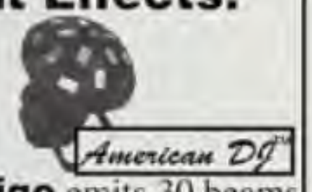

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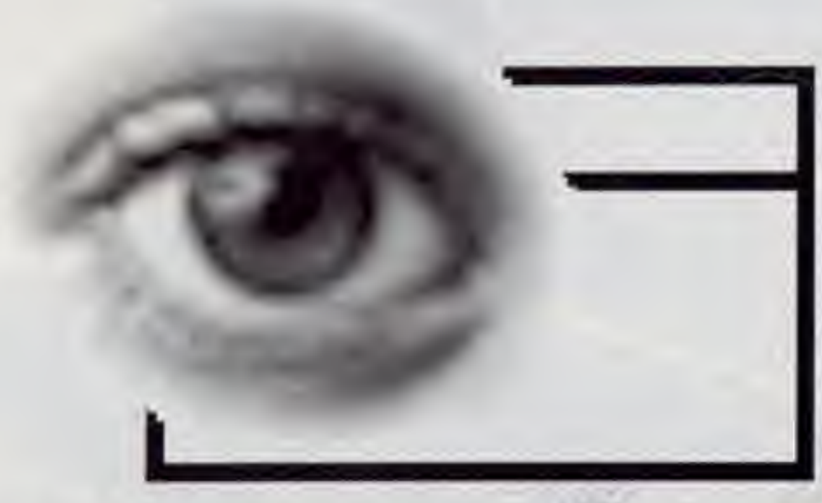

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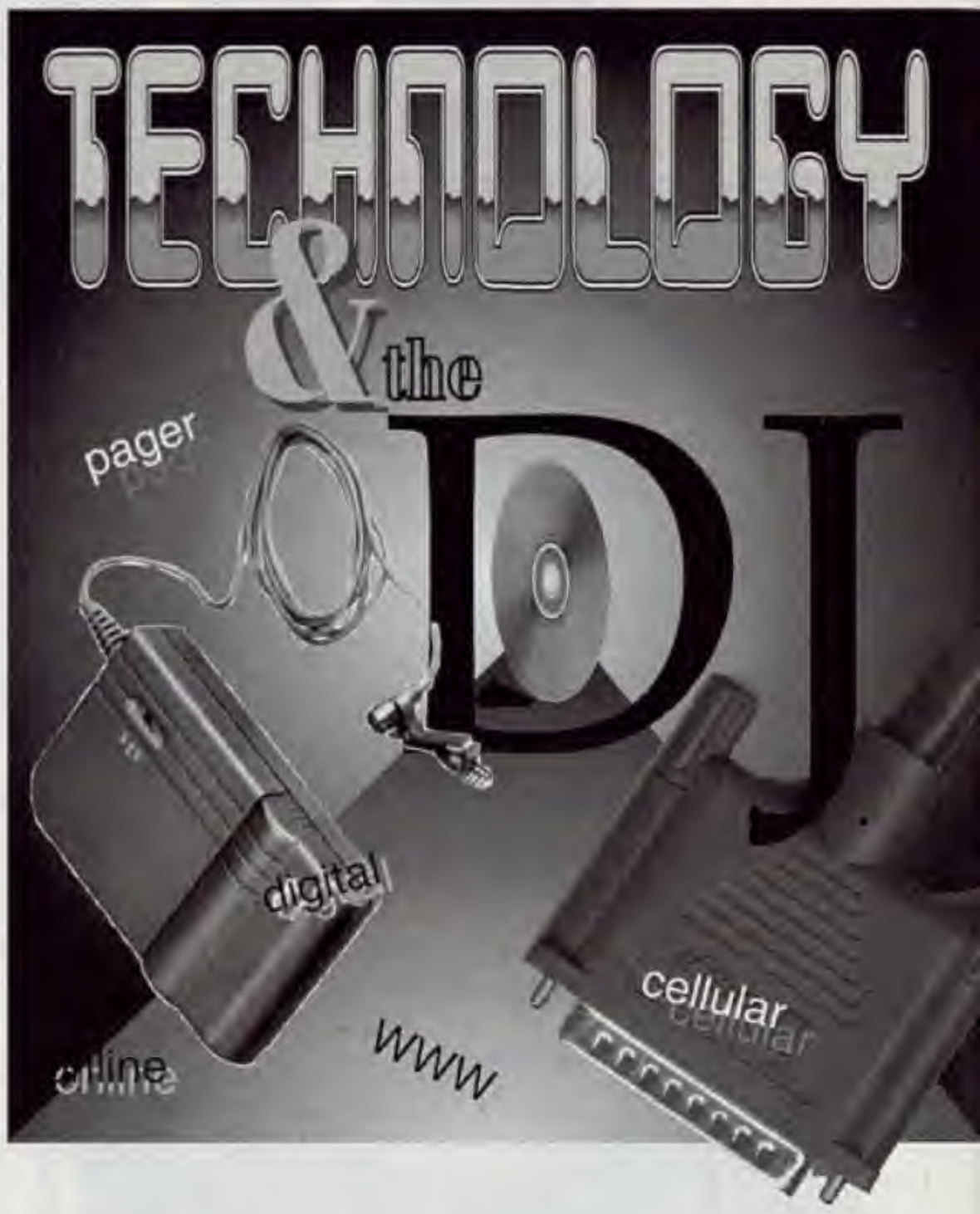

How technology is lightening the load.

BY MIKE FICHER

During the past five years, technological advances have digitized, minimized and electrified information processing and personal communication. Every aspect of contemporary living and modern business has felt the impact; and here in the field of mobile entertainment we have reaped many benefits.

Need to review a contract or a playlist with a client? Just fax it. Need to stay in touch? Carry a cellular phone. If you're out of the area, you can be paged. And if that fails, clients can leave their message on your answering machine, voice mail or e-mail. At a wedding, the best man needs a mic on the other side of the room. Your wireless hand-held saves the day. And your hands-free wireless headset mic is perfect when you need to teach a dance from the center of the floor. You can even program productivity into the dinner music segment. Simply pull out your laptop computer and (discreetly) work on playlists, promotion materials or contracts.

LET'S GET SMALL

Personal electronic equipment — such as laptops, cordless phones, and pagers — has grown in efficiency

while shrinking in size. So has the audio and lighting requirements of DJs. Small is now better; limited is now efficient; minimal is the max!

No longer do we have to roll in a truckload of overweight speakers and cumbersome amp cases just to meet the audience's perception that big means louder. Now we can show up with a podium-size rack and a few hundred well-chosen CDs and not be laughed at as a fly-by-night operator manipulating a home system for quick profit.

We have entered a time when the DJ who occupies the most space is perceived as having something less than up-to-date gear. If a client can buy a stereo that fits on a bookshelf and fills the entire house with superb sound, it's only natural to expect the DJ to provide even greater quality and power with units just slightly larger. And they're right! Even solo operators should have two setups: a modernized "chariot" system for auditoriums, where stage presence is important and a compact unit for smaller venues.

IT'S BUSINESS

In the office, a personal computer capable of preparing contracts, managing client information, organizing a music library and developing promotional pieces is a necessity. An answering machine (or answering service), fax machine and a cellular phone for site communication and problem solving are staples in the accessory kit. A pager, an e-mail address and even a Web site have also become valuable communication and promotional tools.

The downside of all these gains in technology? Simple. Money and knowledge. Staying current with hardware and software trends requires constant capital investment and industry research. Depending on your cash flow and personal needs, the constant improvement in equipment can present challenging business decisions.

The upside? This new equipment is usually more consistent, efficient, reliable and versatile. The client is likely to receive a higher quality sound performance and the set up and tear down time have been reduced with fewer, lighter pieces to transport. And my aching back feels so much better!

Technology has streamlined equipment and personal communication devices in the world of mobile entertainment. Take advantage of the brave new physical and mental world. Match your equipment and personal information system to the modern age and you may find you've matched your client's perceptions as well.

DJ, choreographer, instructor, writer and performer, Mike Ficher owns and operates Dance Express in San Mateo, Calif., specializing in the integration of dance instruction and exhibitions in mobile entertainment presentations.

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CD vs. MD

MiniDisc has its merits but is it really better than going direct to CD?

Wow! It looks like I opened up a can of worms with my last article (July issue, "Saving Your Best on CD") on computer-based CD recording. Thanks for the feedback... both negative and positive.

This time I'm comparing different methods of CD recording and will, per your requests, talk a bit about the *MiniDisc (MD)* systems. As you may recall, there are two ways to create your own CDs: Using a computer-based CD writer, or using a stand-alone audio component. Each has its strengths and drawbacks.

COMPUTER-BASED METHOD

Presently you can acquire a CD-ROM writer for your computer for around $500. A recent computer is required. I've seen new 133 mHz models with enough memory for around $1,000; add in $300 for a monitor and you've spent about $1,800 for your hardware.

You'll also need a sound editor program. The approximate cost is about $100, but you should be able to find one free on the Internet. With the sound editor, you'll be able to record into the computer's memory. You can then edit the song for cueing purposes and arrange the songs in the sequence you wish for the final CD. The actual CD writing program comes with the CD-ROM writer.

BY MARK JOHNSON

NOW THE AUDIO METHOD

The price of a single purpose audio CD recorder has dropped to around $1,600. This is down from a high of $12,000 (or more) just a few years ago. One of the assumed advantages of using an audio CD recorder is its ability to play an unfinished disc. Unlike audio tape, you need to 'finish' or 'complete' a CD writing session before you can use the CD on a standard CD player. All audio CD recorders allow you to play unfinished discs. Computer-based CD writers also have this ability. But this feature is rather unnecessary because I can't imagine any DJ bringing an audio CD recorder or a computer to a party just to play an unfinished CD. Both pieces of hardware should stay safe at home.

COMPARING THE TWO

In my opinion, the positives of the computer-based CD writer put it in first place compared to an audio CD recorder. Here's why:

1. You can edit the song prior to recording for tight intro cueing.

2. You can shorten a song if you need space by digitally fading out early.

3. You can record many songs onto your hard drive and then choose which ones to write so you can optimize the full 74 minutes

available on a blank CD.

4. You can edit or filter out any pops that may be on your vinyl sources.

5. If your record skips while recording onto the computer, simply stop the recording, repair the skip or get a new record. Then record it onto the computer.

6. Making multiple copies is done by simply inserting a new blank CD and running the writing program with the same sound files. You do not have to record the songs onto the computer again. If you delete the songs from the computer and want to make a copy, you can use the CD-ROM drive as the source instead of the computer memory.

7. Finally, YOU GET A DECENT, MODERN FLAME THROWER OF A COMPUTER FOR ONLY $200 MORE THAN AN AUDIO CD RECORDER!

The prices of computers are falling even as I write this article. If you have a recent computer, then you're half way home to CD recording. If you don't have a decent computer, then now would be a good time to get one, as more and more features will be available on the Internet, more DJ software will come out, and you really should have a good computer for your business anyway.

The audio CD recorder has these disadvantages:

1. Unless you've got a digital CD player, the digital input is an extra unused expense.

2. Unless you're very coordinated, you will record a slight delay when your left hand presses record in the CD recorder while your right hand presses play on the CD player. If one of the purposes is to create discs that cue themselves, this won't work. You will have to manually cue the CD at a party to compensate for recording the delay.

3. You must record the songs in the order you wish on the CD. The computer method records the songs to the computer's memory and you arrange the CD sequence when you write the disc.

4. If you are recording from vinyl and there's a skip, too bad. The CD now has the skip permanently recorded. You could stop recording that track but the space is gone.

5. You can only make one CD at a time. If your friend wishes a copy, you must re-record the entire session over.

6. It's not useful for any other purpose except for making CDs.

RE: MINIDISC

One final note: Lenny Gemar of San Diego spoke up very loudly in favor of the MiniDisc. This format has its pros and cons and, under certain circumstances, could have been the better choice. If you currently have no digital recording equipment, CD recorder, DAT recorder or MD recorder, then you

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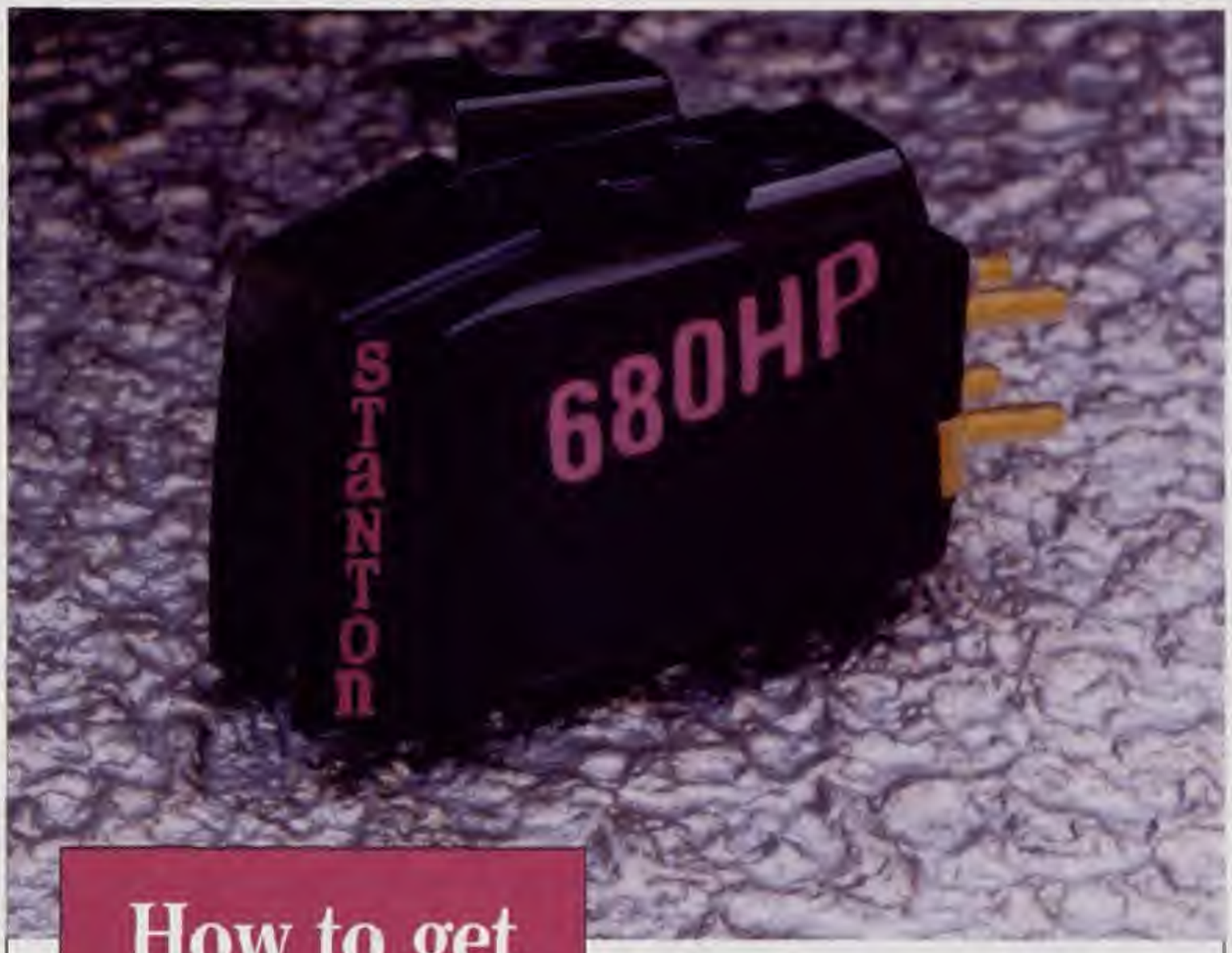

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should look carefully at the investment. I think we can rule out DAT right away because it's more of a production item than a Mobile DJ item, although I have seen at least one MDJ use DAT exclusively.

Now let's compare CD recording to the MD recording. First, let's assume you have eliminated turntables from your system. Otherwise why would you need to record anything? So you most likely would have one or two CD players in your mobile system.

Adding a MD player for your mobile system may exceed the inputs on your mixer as many are two phono and two line inputs. If you have the inputs, you don't have to worry about an extra switch to consolidate three line inputs into two.

Just as you had two turntables and/or two CD players, you may consider bringing two MD players. This may seem strange, but you don't want to be caught having to play two songs in a row when both are on MD. You could be exclusively MD and leave the turntables or CD players home. To prevent unplugging your MD recorder from its home location for each party, you will need to purchase both a MD recorder and a MD player.

The strongest reason to consider the MD method is if you already have made the investment. Up til now, the price of CD recorders has been out of the grasp of the MDJ. Just two years ago the computer CD writers were over $2,000 and the audio CD recorders were over $8,000. At the same time, the MD recorders were around $800 and the players around $500. So if you bought your MD equipment back then, you're probably quite good at it and won't need to venture into CD recording.

MD does have some nice features that CD recording does not have. First, you can re-record the same disc up to 1 million times. Second, you can encode the MD with song information like artists and titles. Third, the discs are pocket size so you can get more music into a smaller area. Fourth, the discs are contained in a protective case like a floppy.

There's one minor flaw about MD. The technology doesn't exactly record the complete song as a CD does. It depends on the analog momentum of the music to carryover in your ears and your brain fills in the infinitesimal gap. This won't show up at a party unless all of your guests wear headphones.

One final note regarding all three recording systems mentioned here. Only one, the CD, has pre-recorded titles available in retail or music stores. Sony's MiniDisc only supports a handful of major Columbia artists. You can count the number of pre-recorded DATs on one hand. Both exist as a recording medium instead of a playback medium. And since the CD exists out-of-the-box playable at a dance, I will have to consider it the winner in this comparison.

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A Titanic event to wrap up your summer parties.

In observance of the 85th anniversary of the sinking of the unsinkable, "Titanimania" continues to gush across the nation. The Titanic was first unveiled in Belfast, Ireland on May 31, 1911 and the unsuspecting passengers boarded the monstrosity on April 10, 1912 in Southhampton, England, on their way to New York. Their voyage lasted less than 24 hours.

We first experienced the revival with the multi Tony award winning Broadway musical, *Titanic*. Now you can buy video tapes that document the whole ghastly affair in the convenience of your own familyroom. There is also a CD-ROM, "Titanic: Adventure out of Time," and a cookbook, "Last Dinner on the Titanic," for $24.95. Or perhaps you want to experience it in real life. A $6 million exhibition of Titanic artifacts opened this summer in Memphis. But if that's not enough of an experience, for a mere $6,000 you can take a cruise to visit the watery grave, just 400 miles off Newfoundland. And if you want something to take home with you, for $30 you can have a lump of real Titanic coal; both the cruise and coal are offered by RMS Titanic, Inc., the exclusive salvager of the ship. Next on the agenda is the 20th Century Fox epic *Titanic*, with a current price tag of $200 million, soon to open at a theater near you.

ALL ABOARD

In the midst of this mania, a few opportunistic DJs are also cashing in on the ship wreck theme with what could become the pop summer party idea for years to come: Titanic Parties. If your searchlight is on for a new theme to sell your clients, this could be just the ticket.

This concept could have several variations but, generally, a Titanic Party has a central theme. It can be held virtually anywhere, but outdoor locations such as parks and backyards are best. The hosts of the parties (your clients) comprise their guest list and assign each guest status as 1st, 2nd or 3rd class passengers, as it was on the Titanic. Proper attire is essential. Guests should be instructed what to wear. The 1st class being the most grand and 3rd class being the most casual. The hosts (you and your clients) should be dressed as captain and crew members.

Your first job as DJ is to welcome and announce the guests as they arrive and direct them to their proper areas (if space allows). The 1st class passengers are directed to a room or area where fancy

CONTINUED ON PAGE 48

TOP 30
SONGS FOR A TITANIC PARTY

Black Water	Doobie Brothers
Beyond The Sea	Bobby Darin
Boat Drinks	Jimmy Buffett
Carribbean Queen	Billy Ocean
Come on Down to My Boat	Every Mother's Son
Dance Band on the Titantic	Harry Chapin
Drift Away	Dobie Gray
Fantastic Voyage	Coolio
Fins	Jimmy Buffett
Harbour Lights	Sammy Kaye
How Deep is the Ocean	Frank Sinatra
In The Navy	Village People
Pirate Looks at Forty	Jimmy Buffett
Proud Mary	CCR
Ride Captain Ride	Blues Image
Rock Me on the Water	Jackson Browne
Rock the Boat	Hues Corporation
Sea Cruise	Frankie Ford/Glen Frey
Ship Titanic	Pink Anderson
Ships	Barry Manilow
Sinkin' in the Sea	Barefoot Jerry
Sit Down, You're Rockin' the Boat	Don Henley
Slow Boat to China	Spike Robinson
Smoke on the Water	Deep Purple
Son of a Sailor	Jimmy Buffett
Stayin' Alive	Bee Gees
The Love Boat Theme	Original Music
The Titanic	John Townley
Tide is High	Blondie
Time and Tide	Basia
Too Many Fish in the Sea	Marvelettes
Uncle Albert/Admiral Halsey	Paul McCartney
Water	Rose Royce
Wreck of the Edmund Fitzgerald	Gordon Lightfoot
Yellow Submarine	Beatles

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hors d'oeuvres (salmon, finger sandwiches, etc.) are served and a bartender pours champagne. The real 1st class guests dined on Roast Duckling with applesauce. Your main system should be set to play to these guests and the playlist should feature a mix of sea music (see song list).

The 2nd class passengers should be directed to a slightly less-grand area (Parlor Suites). They also should have music and fine food. The real 2nd class passengers breakfasted on Yarmouth Bloaters and ox kidneys. We wouldn't recommend this; stuffed mushrooms and Swedish meatballs would be a better choice.

Those invited as 3rd class (Steerage) passengers are directed to a separate room, possibly a basement or garage, where the menu features potato chips, pretzels, etc., washed down with warm beer and soda. They would have actually been served rabbit pie and baked potatoes. To recreate an authentic "below deck" ambiance, set up an old tinny single speaker somewhere in the room.

Throughout the early part of the evening, the hosts spend most of their time mingling with their 1st and 2nd class guests. Depending on how far they want to take it, they may or may not allow the 3rd class passengers to socialize with the 1st and 2nd class crowd. As this is all in fun, it depends on how well they know their guests. The extent of the nautical decor is also up to the hosts.

For additional music, check out the recent release, *Titanic: Music As Heard on the Fateful Voyage* on the Rhino label. The single CD contains 23 new recordings of early lounge music, ranging from classical to ragtime, dating back from the turn of the century as performed by The White Star Orchestra (a five-piece band consisting of violins, cello, bass, and piano). It also includes songs that, Titanic survivors claim, were played by the 3rd class passengers themselves.

ICE CHEST OFF THE PORT BOW!

The fun begins 30 minutes to an hour after the guests have arrived. Give them time to mingle and settle in. During the first hour, your playlist should feature appropriate music of the period mixed with other songs of a nautical nature. Having announced all the guests, your job description now becomes a mix of cruise host and theatrical engineer. As cruise host, sprinkle a few lines like:

"Welcome aboard the SS (client's last name) this evening. Our bartender 'Harry' is here to serve the 1st and 2nd class passengers. For you below-deck passengers, there's a case of Bud in the galley."

HOLY ICEBERGS

The high (or low) point of the evening is the actual "collision." Your job is to create, as realistically as possible, the moment when the 46,329 ton British ocean liner skidded into an

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iceberg in the frigid North Atlantic. In preparation for the crash, several coolers filled with finely crushed ice are made available to the passengers in the 3rd class quarters.

As the moment of impact grows near, begin increasing the fog level in the room. At the proper moment, play any loud crashing sound effect that might simulate a ship hitting an iceberg. A loud, long thunderclap works well. For a more humorous approach, a typical "screech... crash" car wreck effect can be used.

Following the crash, all hell breaks loose. Lay on your fogger until the room is filled right to the edge of what you would consider safe. Every par can, effect and beacon should be flashing. If you have a siren, use it! Begin announcing, "Ladies and gentlemen, we've hit an iceberg... There's no need to panic!" (or something of your own creation). This is the cue for the lowly 3rd class passengers to attack the elite 1st and 2nd class with handfuls of crushed ice. It's every man and woman for themselves as you begin tossing inflatables, and novelties of every kind (use your imagination) into the crowd. This might be a good time to play a round of "Musical Lifeboats," which is just Musical Chairs with a nautical theme. If the party is outdoors or poolside, someone will no doubt grab a water hose and spray the crowd.

You should play music throughout the whole staged "collision." It is reported that the actual Titanic musicians gathered for an impromptu concert to calm passengers. No one knows for sure what they played; some say it was "Nearer, My God, to Thee" and some swear it was "Autumn." We suggest something a little more upbeat.

As the crowd begins to tire of the chaos, get the party back on its feet with "Rock the Boat" by the Hues Corporation. The 3rd class passengers can now join the higher ups as you go into your regular dance mix.

ADVANCE WARNING

Obviously, when helping a client plan a Titanic Party, there are several things you have to make them aware of. First, they need to invite people who'll go along with the whole nonsensical enchilada. Guests will get ice put down their shirts, pants or who knows where. They may get wet. So towels and maybe even a stack of dry T-shirts should be available. In addition, you need to be very conscious of the fact that people will be getting pretty rowdy and stumbling around in the fog.

This is great summer fun but, because the fog is critical to the whole thing, you'll need to plan your location carefully or use multiple foggers. Keep your setup as far away from "ground zero" as possible. You may even want to create a barrier between you, the guests and the water. The perfect setup is when you can be on a deck overlooking the guests. The point is, this can be an excellent theme for a hot summer night, but you need to plan carefully and apply a bit more common sense than usual. Otherwise, the whole show just goes... down with the ship. Ahoy!

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***Todd Henry,** formerly Mr. Music, and his manager **Eric Essman** at this year's AMS convention.*

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FIRST... Get Their Attention!

DON'T LET YOUR DIRECT MAIL BE JUNK MAIL.

How did your last direct mail piece do? How much response did you get? Did your customer, prospect or addressee actually open your envelope to read your printed piece?

BY BOB POPYK

THINK ABOUT IT

What do you do with the mail that comes across your desk? Do you sort it over a wastebasket going, "Junk mail (trash), another letter from Publisher's Clearing House (trash), AOL solicitation (trash), AOL solicitation (trash), AOL solicitation (trash), American Express bill (trash... no wait... keep), bulk-mail ad piece (trash), personal letter with 32-cent stamp (keep)," and so on? You're not alone. So how do you know those next 100, 500, or 5,000 envelopes you send out promoting your Mobile DJ business are even going to get opened? First, you have to get their attention.

I received a direct-mail piece the other day that had on the outside of the envelope the words: "This is not another letter from Ed McMahon." Clever idea. I opened the envelope, read it, then threw it away. But at least I read it. They got me. And that's what direct mail is all about. If your prospects don't open the envelope and read what's inside, you're spinning your wheels. So how do you get people to give you their attention, even if it's just for a few seconds.

The easiest way to see what works is to go through your mail and see what gets your attention. What makes you want to open an envelope and read something? First of all, you may notice that any personal size envelope, with an address written in longhand and a 32-cent stamp gets opened right away. Bulk mail doesn't. Any letter that looks like it might be from one of your friends and not a bill or solicitation gets opened right away. Postcards get looked at right away because you don't have to open an envelope. Start to see any similarity? If it looks like junk mail, it probably is junk mail. If it looks important, it may be. So the idea, is to make your piece look important.

GET THEIR ATTENTION

It also depends on how many people you're sending your direct mail piece to. If you are targeting a smaller audience, you probably can spend more and be more creative. Roland Musical Instruments sent a direct-mail piece out to their dealers informing them of an upcoming dealer meeting. They wanted to make sure it didn't get lost in the midst of their dealers' other mail that day, so they sent it in the form of a space gun. They actually bought the guns retail and had them customized, printed and reboxed. When you pulled the trigger little foam disks shot out. It made a great noise, and the disks flew about

The easiest way to see what works is to go through your mail and see what gets your attention. What makes you want to open an envelope and read something?

30 feet. When you picked the disks up, the names of the products and other information was on them. The theme was "new product launch." No one threw it away. Everybody played with it. It caught everybody's attention.

Wood Mode Kitchens sent all their distributors a cassette tape in an envelope informing them of a new sales campaign. On the outside of the envelope were the words: "This tape will self-destruct in 5 minutes." Everybody played the tape. It got their attention.

One of the more successful car salespeople in the country sends out 10 postcards a day to his past prospects and customers with the words: "Trying to reach you, please give me a call." That simple. Nothing more. It averages an 80 percent response rate because of people's curiosity as to why they should call. It gets their attention.

A salesperson in a Sea Ray boat dealership tries to get a prospect back in one more time by sending a letter with 16 stamps on it. They are all 2-cent stamps. Everyone else sticks 32-cent stamps on their envelopes or runs them through a meter. His letter stands out. It always gets opened.

A well-known copywriter got his newsletter off the ground by sending a letter with a dollar bill taped inside. The next words were, "I want to get you used to receiving money in the mail." It got my attention. I kept the dollar bill and spent $175 to subscribe.

Everyone has received a letter that states, "You may have already won." but nothing beats, "You have already won!" How badly do you want more customers? Can you afford to give away something small to do it? Is it worth a few dollars to bring in a potential customer? It might get their attention.

Before you send out your next flier, brochure or direct-mail piece, make sure the envelope will get opened and the letter will get read. Content is one thing. That's the second step. First you have to get their attention.

Bob Popyk is the publisher of "Creative Selling," a monthly newsletter on sales and marketing strategies. His sales meetings and seminars are presented nationwide to major companies and industries. Call (800) 724-9700 to reach him or to request a free sample issue of his newsletter.

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Make your business soar

Here's an idea that will help your business take off.

Fast food restaurants have their fries, car dealerships have their floor mats, and Joe and Terri McNamara, of Love Birds Inc., have their doves. They're called "add-ons" and they can make all the difference.

It's a unique and creative idea. The McNamaras, owners of Love Birds Inc., located in West Greenwich, R.I., raise snow white doves for release at weddings and other events. Most Houses of Worship no longer permit the tossing of rice at the bride and groom after the ceremony. The reason for this being it attracts pigeons. But they never said you couldn't have birds! You're selling everything else to your wedding clients—DJ services, compact discs, invitations—why not doves? That's what McNamara asked himself seven years ago when he started raising the doves just for pleasure.

A bird-brained idea, you say? Maybe not. On just a part-time basis, McNamara books about 100 dove "releasings" a year. McNamara offers his clients the choice of how many doves they can afford. For example, if the bride and groom just want to have one each to throw into the air, he charges $75. A full package, which costs $225, usually consists of 30-40 doves.

Things are going so well, that McNamara started breeding the doves. "They breed like rats," he says jokingly. Love Birds Inc. now owns over 200 doves, and has turned into a full-time business. McNamara has even started selling dove packages for those interested in starting their own dove business. The kits cost $1,995 each, and includes six pairs of doves, instructions on raising them and information on running the business.

Getting started in the "bird biz" is easy. McNamara, who has been raising doves since 1990, has already done all the hard work. When you invest in a dove kit, you get all those years of experience. Included in the kit, besides

the doves, of course, are promotional and marketing materials, a presentation manual and video, contracts, and much more.

The actual work involved in caring for the birds is minimal, McNamara says. He spends about 15 minutes in the morning and 15 minutes in the evening feeding and watering the birds. As for food, "They eat like birds," McNamara says. A 50-pound bag of feed will nourish 40 doves for a month. The doves are born with the instinctive "homing" ability, so all you have to do is train them to get in their cages. They will automatically fly home. McNamara says he's only lost maybe three or four in the seven years he's been doing this. You'll also need an approximate 8' x 8' area with an enclosure to house the birds.

Though releasing doves for ceremonial purposes has been around for centuries, it appears to be enjoying a new wave of popularity. Many Hollywood personalities, like Bobby Brown and Whitney Houston and Elizabeth Taylor and Husband Number... whatever, had the releasing of doves at their weddings. Magic Kingdom is even offering wedding services with dove releasings. "It's kind of like natural fireworks," McNamara says. And like fireworks, this new business opportunity has explosive possibilities.

For more information, call Love Birds Inc. at: (401) 397-5165, Web site: www.bussineson.com/lovebird

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American DJ Colorwash 4

BY ROBERT A. LINDQUIST

Big light shows with multiple par cans and effects on trussing are great when the crowd and the pay check merit it. But what about the average small to medium size wedding or family event? Are we to deprive these clients of the thrill of a light show just because their guest list is short? American DJ has introduced a new fixture that's just right for your average size bread-n-butter shows. It's the Colorwash 4 and it's not one of the most practical plug n' play products you could carry but, hopefully, the foundation for some innovative new ideas in mobile lighting.

The business end of the system is four ZB-64514 120-volt, 300-watt lamps mounted in a 10-pound metal case just 4 inches high by 9.5 inches deep and 13.25 inches wide. Inside there's a transformer, fan, miniature microphone with sensitivity control and a four-channel sound chaser. A dichroic filter (yellow, red, green, blue) is mounted in front of each lamp.

With its compact design, two Colorwash 4 units mount easily on a standard T-stand. The best effect is achieved with a cross-fire setup, with one unit on either side of the dancefloor. In this configuration, the units have more than ample power to color an average size dancefloor. In actual operation, we noted that the substantially brighter yellow had a tendency to overwhelm the other colors. We moved the yellow filter to the wall side of the unit which reduced the problem. We suggest that American DJ tone down the yellow a tad so that the four colors have better balance. With two units firing out of sync (a different color from either side) a third color was created at the center point.

The front panel of the unit arches almost 90 degrees so that the light washes across the crowd as it chases. Assuming the two units are positioned properly and at the right height, there's always light hitting some part of the crowd. If the room is small and the ceiling is low, you can keep the light from directly hitting anyone's eyes simply by angling the unit up so the light bounces off the ceiling. Best of all, fog is not necessary, making it an effect you can use anywhere.

OUR WISH LIST

Aside from our desire to see a better balance between the intensities of each light, we feel the Colorwash 4 is about as simple and practical as you can get in mobile lighting; especially for the novice looking for a place to begin in building a light show. Down the road, we'd like to see the Colorwash concept expanded. Topping our wish list would be a mini eight-button controller that would allow the operator to select the color position of either unit. Another idea might be to add some pre-programmed chase patterns. Whether or not these ideas are practical is up to the designers at American DJ. Even if they never get to the drawing board, for just $315 each, the Colorwash 4 is a most cost effective way to cover a lot of area with just one or two effects.

For more information, contact American DJ Supply at 800-322-6337 or check out the ADJ Web site at www.american-dj-supply.com

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BY GEORGE MOHR

Gremlin Trap

NEW DISCOVERY CAN GROUND THE GROUND LOOP GREMLIN... FOR GOOD!

If you've been following Tech Talk, you're no doubt familiar with my obsession to halt the high-jinx of the "Ground Loop Gremlin." I still get numerous questions everyday about handling this demon. That's why I'm happy to report that I have recently discovered a unique device to counteract the Ground Loop Gremlin for good, without any wizardry or hocus pocus.

WHAT IS A GROUND LOOP?

A ground loop is a hum generated in a sound system due to the existence of an electrical difference when equipment is grounded in more than one place. This could be the AC ground (to the wall outlet), grounding through the metal rack rails or through the signal ground itself.

Depending on the situation, it could be a low annoying buzz or a loud hum that competes with your vocals or segues. The worst part is, once you begin your show, you may not have the time to track down and trap the problem. You may have to live it with, which may throw your sound and concentration way off.

KEEP YOUR BALANCE

Generally, what attracts the Ground Loop Gremlin is a mix of unbalanced and balanced equipment. In a perfect world, you would use only pro-balanced equipment. This would eliminate many hum and noise problems. However, in the real world, this is not the case. DJ mixers are typically unbalanced while amps and processors can go either way. The end result can be a system full of hum and noise.

HOW DO I GET RID OF IT?

Glad you asked. In past issues, I suggested chasing away the gremlin by breaking the "extra" ground paths. You can do this in many ways. One way is to use the ground lift switches supplied on many units. You can also lift the ground on some grounded AC plugs (although this method can be dangerous). You can isolate the units from the rack rails, or... (drum roll please) use an isolation transformer!

AN ISO-WHOZAMAWHATZIE?

An isolation transformer, also known as a direct box, is probably *the* best way to get rid of the Ground Loop Gremlin, which is why they have been used in recording studios and stage setups for some time.

An isolation transformer is a small box with an input and an output on the box. Inside is where the magic occurs. The input is totally isolated from the output. There are no ground interconnects. The hot signal is also removed from direct connection as well. The sound moves from the input winding on the transformer to the output via a magnetic field. Therefore there is no physical electrical connection, effectively breaking the signal ground between pieces of audio equipment. The beauty of the isolation transformer is that you just place it in-line between the two troublesome pieces of equipment and viola! No more hum.

So what is the over all gain from using isolation transformers? First off, it is a sure way of getting rid of the hum without time consuming trial and error troubleshooting; and it is safe because you are not lifting the AC ground. The only other better way to isolate units is to run balanced lines using *only* balanced pieces of equipment (*very* expensive!). There is another benefit from using isolation transformers. Most of them are set up to accept an unbalanced line and convert it to a balanced output. Hmmmmm, this could come in handy when connecting unbalanced units to balanced ones. Plus, most direct boxes can also change the impedance of your line from high to low, or vice versa.

BEST CASE SCENARIO

The unbalanced to balanced line conversion will probably be your biggest asset. This will enable you to hook up an isolation transformer between the unbalanced output of a mixer and balanced input of your amp. This can be used to eliminate hum through those long line runs that are so susceptible to noise.

Isolation transformers are totally passive, meaning that they do not use any power. The only disadvantage to using them is the cost. Most isolation transformers cost around $60 each. Note that this is a stereo unit so you don't need to purchase two if you run stereo. Despite the cost, the isolation transformers are the quietest and safest way to deal with the Ground Loop Gremlin.

Tip: when looking for isolation transformers or direct boxes, make sure you get one from a known manufacturer. A cheap transformer can actually cause more harm to the sound than good! I have found that good units are available from DBX, Pro-CO, and Furman.

ALTERNATE METHOD

To minimize the number of transformers needed, try to find out which unit is actually creating the hum and zap that line with a transformer. You most likely will never need to put a transformer on each input source (CD player, turntable, cassette deck). These units are typically unbalanced and, since most mixers are unbalanced, are not a source of trouble. The problem usually occurs after the mixer. But the general rule is to check everything out.

The best course of action is to go down the line inserting the isolation transformers between the inputs of each piece until you find the one that is causing the problem. If you have the extra cash and have many processors, try to buy at least two isolation transformers and connect them in-line to both the input and outputs of the piece causing the trouble.

There is one more thing to remember when using isolation transformers: Never hook up one to your speakers. It will most certainly fry the box. A ground loop only occurs with line level units or the input of an amp, not the output.

That's it for now. Excuse me while I power down until the next Tech Talk when we will explore what happens when you stuff a potato in the bass port of a speaker. Will it stall? Or will the speaker shoot the potato across the room?

If you have any questions about this or any other technical topic, feel free to drop me, George Mohr, a line at Abracadabra, The DJ Pro Shop, 1153 Deer Park Ave., North Babylon, NY 11703; or call (516) 667-2300.

SCOOP

All in 1 Box

Yamaha EMX640 powered mixer is a neat alternative for KJs and DJs.

BY ROBERT A. LINDQUIST

Our past experience with powered mixers has been sweet and sour. The concept of combining a mixer and amplifier into a single unit is appetizing, but the lack of DJ/KJ features and awkward designs often takes away the spice.

Powered mixers are the choice of many mobile entertainers, and after reading the literature, we were convinced Yamaha's new EMX640 was worth a closer look. Like most powered mixers, the EMX640 has been trained to do a multitude of PA chores. There are four dedicated microphone channels, each with an XLR and 1/4-inch input that can be used simultaneously. Channels five and six can take a balanced mic (XLR) and stereo line source. In addition, two more line sources can be connected by way of the 1/4-inch auxiliary input and dual RCA tape inputs. That's a total of six mic and four line inputs, creating the flexibility you need to configure the mixer in a variety of ways.

STOP RIGHT THERE!

*While we have come to expect a built-in head-*phone cueing system on DJ audio mixers, don't look for one on the EMX640. Is this a problem? Not really. Most CD and MD players cue tight and virtually all cassette decks have a headphone jack.There's an alternative cueing system which will be discussed momentarily.

EVERYTHING ELSE AND MORE

Now that we've dealt with that cueing thing, we can focus on all the good things the EMX640 can do.

First, each of the first four mic inputs has a pad switch, which decreases the input sensitivity to match the mics or squelch screaming karaoke singers. All six main channels have low, mid and high frequency EQ and digital reverb effects for vocals or to simulate large or small halls. The amount and depth of reverb on each channel is adjustable. While the difference between the three types of reverb is small, it's very realistic sound-ing and a great enhancer for karaoke singers, as well as a DJ show.

THE POWER

There are two independent 200-watt amps. Each has a main channel bus and a monitor bus. Utilizing the "Power Amp" selector on the front panel, the amps can be divided to drive main and stage monitor systems with separate volume levels and seven-band EQs. A built-in limiter with red LEDs protects the amps if overdriven. If a monitor system is not needed, the amps can be paired to drive a larger main system. For larger applications, the amps can be bridged for a total output of 400 watts.

On the back panel is a massive aluminum heatsink which keeps critical components cool without a fan. Five 1/4-inch jacks are provided for speaker connections as controlled by the front panel "Power Amp" switch. The main power switch is also on the back panel.

The entire unit comes wrapped in a neat,

continued on page 64

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continued from page 62

carpeted rack that measures just 11 inches high and deep, and less than 19 inches wide. A carrying handle makes the 35-pound unit very mobile.

APPLICATIONS

While Yamaha's EMX640 powered mixer is a unique alternative to the typical DJ amp/mixer combo, it has some limitations. For example, if you spin primarily vinyl, you'll need to connect your turntables via a small two-channel mixer. The EMX640 has no phono pre-amps and, while the monitor system can be used for cueing, it would not meet the needs of a grandmaster.

On the upside, with stereo line inputs on channels five and six, plus stereo tape inputs and a mono aux input, there are ample inputs for a karaoke player or two, plus a CD player or outboard effects device. *(Note: all outputs of the EMX640 are mono.)* For KJs using a stage monitor system, one amp can be assigned to the monitors, the other to the house. There are more than enough inputs for disc players and mics.

For DJs, the amps can be used to drive two 200-watt house systems, or a single 400-watt system. The monitor system can also be used as a cueing channel.

THE VERDICT?

To get a better feel for its road manners, we paired the EMX640 with Pioneer's PD-V10G CD+G player (see accompanying article) and two Yamaha S115IIIEH Club Series speakers, for an evening of karaoke.

As expected, the size and weight of the EMX640, along with the well-balanced S115IIIEH speakers, made for a very easy load-in. With all inputs on the front panel, all connections were complete in under a minute. As the Pioneer unit is a dual-drawer player with a single left/right output, all that was required were two 1/4-inch RCA cables from the Pioneer player to channel six of the EMX640. A backup CD player was connected into the tape input using a standard RCA to RCA cable.

We then connected three mics, two for the singers, into channels one and two, and a wireless into channel three. A single stage monitor was connected to the outputs of the monitor amp. The S115IIIEHs were used for the main channel.

The unit functioned flawlessly. The fanless cooling system is beyond adequate... it hardly got warm. The lack of a built-in cue system was inconsequential. By using the pad switches and reverb effects controls, we were able to dial in the perfect balance between the mics. This, combined with the endless levels of EQ, enabled us to make the good singers sound so much better and the bad ones considerably more tolerable.

Did the EMX640 change our perception of powered mixers? Indeed it did. For the typical small to medium job, it is a nice, straightforward piece that's easy to set up and use. Add to that its five-year warranty, and this new unit from Yamaha looks like it could be a tough act for the competition to follow.

KJ Protegé

PIONEER'S NEW DUAL CD/CD+G PLAYER SETS YOU FREE TO ENTERTAIN.

It's been way *tooooooo* long since we've reviewed a CD+G player fit for mobile entertaining. It's not because we've been busy with other things, it's just that there hasn't been anything new worth reviewing. In fact, over the last couple of years, the number of pro-purpose players has decreased, leaving KJs/DJs to chance their shows with consumer line players designed purely for home use.

ENTER THE PD-V10G

To say that Pioneer's new PD-V10G is cut from the same cloth as the ultra-popular CDJ-500II would be grossly inaccurate. Neither is it meant as a substitute for the original CDJ-500, which came factory equipped with a graphic chip. That chip was dropped with the 2nd generation players and, with the discontinuance of several other pro line CD+G players, a niche has since opened for the right player. Is the PD-V10G the right machine? Pretty darn close.

At first glance, it's easy to tell the PD-V10G was not designed exclusively for pro KJ/DJ purposes. Typically, the transports on pro decks are placed side-by-side and there's an outboard control unit. On the PD-V10G the transports are stacked vertically on the left side, which leaves room on the right for the controls and displays. It also comes in a non-standard, non-rack ready case. But once you get beyond the PD-V10G's Circuit City facade, there are a handful of pleasant surprises.

INTELLIGENT AND INTUITIVE

You may think that all you need in order to do a good karaoke show is a simple player that can quickly find the track and play it properly on demand. You're probably right. But what fun is that? What you need is a machine that can automate certain tasks so that you can be more entertainer and less technician. For example, by combining programmability and auto eject, the PD-V10G will play tracks successively and eject each disc when it's through. All you need to do is drop in the next disc and select the track.

Once you get beyond the PD-V10G's Circuit City facade, there are a handful of pleasant surprises

To further set you free, it comes with a multi-function remote control with play, pause and track select buttons and a button to raise or lower the output level. This allows you to start and stop discs, advance tracks and do talkovers for proper introductions, from the spotlight. With a wireless headphone microphone, you can work anywhere in the room.

CENTER STAGE

Before heading out on the road, we noticed one thing about the PD-V10G that had us scratching our heads. There's only one mic input. Knowing we couldn't do a karaoke show with less than three mics, we took along the Yamaha 640EMX powered mixer, also reviewed in this issue. The Yamaha provided the necessary amplification and plenty of mic inputs, with reverb, to easily accommodate two wired and one cordless mic.

If you don't have a powered mixer with reverb, your options would be to add mics through your DJ mixer or use an add-on mic submixer with an outboard echo/reverb device. Pioneer could have certainly made life easier by including at least one additional mic input. Even for the home market, two mics, with effects, is standard and for pro use it's essential.

During a show, we had a chance to use the PD-V10G for playback of both CDs and CD+Gs. Unlike typical dual pro players, this unit from Pioneer has only one output; so any type of fancy mixing or even tight segues is out of the question.

It was during the sing-along segment, that the PD-V10G really began to shine. The over-under transport arrangement is not the least bit awkward. We also found the remote control to be a valuable asset. From the floor, we could control the volume during talk-overs, pause the machine while waiting for singers to get to the stage, and restart a track if the singers were caught by a surprise start. There's an 11-step key controller which is not effected by the remote.

In program mode, with the auto eject button pressed, the PD-V10G will just keep going and going as long as you keep feeding it discs. While the disc in tray one is playing, slip a disc in tray two and program the next track. When the first track finishes, the unit jumps to disc two and automatically ejects the first disc. It takes the unit between 4-6 seconds to go from tray to tray. If you need more time, press the auto pause button. Play will stop at the end of the track and resume when you press play on the remote control.

IN CONCLUSION

We found that the programmability and remote control of the Pioneer PD-V10G were big plusses. If it weren't for the lack of mic inputs, you could use the PD-V10G to do a karaoke show without an additional mixer. To master all the PD-V10G's features and programmable capabilities, you may actually need to spend some time reading the manual and practicing. But if you haven't got time for that, you can start with basic manual operation (track select and play) and ease into the high-tech operatives later on.

If you are looking for a dual CD player for straightforward CD mixing, this is not the machine you would want as your primary player. There are plenty of better choices for that application. As a backup or background music player the PD-V10G is on par with any comparable deck. You can program tracks to go back and forth between the two trays, or simply set it to random and head for the buffet.

The unit is best as a karaoke player. It has plenty of features and was rock-solid reliable in our tests. Priced at under $500, there is little, if anything, else on the market at present that competes.

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CD PLAYERS TURNTABLES CASSETTE DECKS

DJ SHOPPER TAKES A LOOK AT THE THREE MOST POPULAR MUSIC SOURCES IN USE BY MOBILE DJS. HERE'S WHAT TO LOOK FOR WHEN MAKING A PURCHASE AND WHAT YOU CAN EXPECT IN THE YEARS TO COME.

BY HENRY COLLINS

CD player technology has come a long way since its introduction in the hi-fi market back in the early eighties. Ironically, the more exciting and innovative advances in CD player design have come out of the DJ industry. As this trend continues, we may see many of these advances finding their way back into home audio systems. For example, a number of high-end dual transport, high capacity CD changers offer continuous play with automatic fade-in and fade-out transitions between selections. While I applaud all these wonderful and exciting features found on some of today's high end CD players, they are no substitute for the raw creativity and mixing excitement that a musically talented DJ can bring to the dancefloor with professional CD players.

SHOP FOR QUALITY... NOT GADGETS

If you shop with quality and performance in mind when making a CD player purchase, you'll never go wrong. I'm not saying that all gadget-laden CD players are bad news. The real question is, will you need all the bells and whistles found on that cutting-edge

CD PLAYERS

The dominant software medium for Mobile DJs, CDs offer digital audio sound, non-wearing music playback and compact size. While no CD player yet offers all the interactive creativity of vinyl scratch mixing, advances in RAM technology and high-density microprocessors will usher in a whole new wave of intelligent CD players.

The Lexus of dual-transport professional CD players, the **DN-2500F** from **Denon** does everything except clean your CDs. Seamless looping, 6-second digital sampling, Voice Reducer, Key Controls and Brake Effect are just a handful of features found on this player. A preset function enables users to store cue-point, A-B loop points and pitch settings for up to 200 track selections into memory for instant recall. Suggested List: **$1,800**

The **CDD-356** from **BST** is bridging the gap between vinyl and CDs. When used in conjunction with the PR-136 turntable, users can monitor BPM count via a built-in source assignable beat counter. A control cable from the turntable supplies the CD player's beat counter with pitch change information for real-time BPM readout. Precision beat mixes between vinyl and CD can be performed with ease. The CDD-356 also offers Cue 1 and Cue 2 controls for setting two start markers anywhere within a track selection. A loop button also allows you to create near-seamless loops from the two cue markers. Suggested List: **$1,099**

CD PLAYERS

Gemini's CD-9500 II features dual deck design and digital output for high-quality digital recording. Frame accurate search lets you set a cue point at any position on the CD with pin-point precision. A multi-function jog dial provides convenient variable speed music search in forward and reverse. Dual sliding pitch controls and pitch bend controls provide convenient beat matching for precision beat mixes. Soft rubber transport control buttons offer smooth operation. Suggested List: **$1,099**

Pioneer's CDJ-500II is the choice for those who prefer a top-loading, single player format. Its oversized jog wheel provides DJ-friendly frame-by-frame search for fast, pin-point cueing. Seamless A/B looping can be performed easily on the fly. A master tempo feature changes the pitch of a track without altering its key. A remote start input jack lets users control play and pause operation from a mixer equipped with fader start capability. Suggested List: **$999.95**

Numark's CD7020MKII has established a benchmark for value in dual CDPs with a suggested list of $999. Now Numark has introduced the CD7030 with enhanced features including quicker start and search times, ± 16% pitch change and new graphics. The price? Same as the CD7020!

The Vestax CDX-25, a price-competitive dual CD player, offers joystick controls for fast and convenient disc searching and pitch bend operation. A floating suspension system isolates both drive assemblies from the chassis to help minimize vibration and disc tracking errors. An auto stop feature automatically shuts down both disc drives if left in pause for 10 minutes. Suggested List: **$1,250**

The **DC-5000** from **GLI** offers a choice of manual or automatic disc operation, plus a relay feature for continuous shuttle play of both disc drives. The unit's jogwheel dial and joystick controls are among the easiest to use. Lighted transport controls and backlit digital display make operation under poor lighting conditions a breeze. LED indicators on the transport module let you know at a glance the status of each drive. Suggested List: **$1,299.95**

technology CD player or can you get by with that stripped down model with the one key feature that you really need? Remember, sophisticated design is often the birthplace of sophisticated problems. Many times it is a lot more practical and reliable to use outboard effects than to buy them built into a CD player.

KEY CONTROL AND SEAMLESS LOOPING

Two of the most useful features ever to find their way into a CD player are the key control and seamless looping found on Denon's DN-2500F and Pioneer's CDJ-500II. With the key control feature, you can increase or decrease the tempo of a track selection using the pitch control, without changing the key. DJs who have built their reputations with their precision beat mixes will find this feature an absolute must for non-stop, seamless mixes.

A/B looping is great for DJs who like to create their own break beats on the fly. Both Denon and Pioneer CD players utilize RAM to store a small portion of the program selection into memory to compensate for the CD player's disc access time. This enables the players to perform seamless loops by reading program material from RAM while information is being accessed from the disc.

BUY WITH YOUR HEAD NOT WITH YOUR HEART

Like some DJs, I too am a gadget freak; it's what I do for a living. If you spin for a living, shop for quality and performance first. You will spare yourself many untold headaches down the road.

TURNTABLES

When Technics first launched the SL-1200 in 1972, they created an institution that has, so far, survived the digital age. Even now, a quarter century later, the Technics SL-1200MK2 is the market leader. While the consumer electronics industry has almost completely abandoned turntables in favor of CD players, it is still the music source of choice among many DJs today, especially performance and scratch mix DJs. Will turntables soon vanish like prehistoric dinosaurs? Our children may have to wait for that answer.

The **PR-136** from **BST** is a solid turntable with a beefy suspension system. When used in conjunction with BST's CDD-356 CD player system with built-in beat counter, you can have a real-time display of the turntable's BPM count for use in precision beat mixing.
Suggested List: **$489**

With a street price that is nearly $200 more than the SL-1200MK2, the **PDX-d3** from **Vestax** is certainly no budget-priced alternative. High torque motor performance and reverse drive are a few of the innovations you'll find on this turntable. A small joystick control provides precise platter speed adjustment.
Suggested List: **$930**

The **DJL1200** from **Gem Sound** is a smart buy for budget conscious DJs looking for good performance but at an entry-level price. It features sliding pitch control, servo-controlled mechanical braking and pop-up stylus light.
Suggested List: **$319**

GLI's SL-1800 is another budget-priced entry for DJs who want a quality turntable but without the sticker shock. Features include sliding pitch control, pop-up stylus light and optional cartridge.
Suggested List: **$N/A**

When it comes to professional turntables, the Technics SL-1200MK2 is the preferred choice among many DJs. Limited supply and rising prices on this most sought-after turntable has created a whole market of alternative turntables. Some models, like the PDX-d3 from Vestax, offer features and performance that rival the popular incumbent. Others, like the PT-2000 from Gemini, offer comparable performance and features, but at a more competitive price.

THE DIFFERENCE IS THE MOTOR

The direct-drive motor featured in the Technics turntable incorporates the platter as an integral part of the motor's design. It has been rumored that the patent covering this design has expired but I haven't seen this motor popping up on any other turntables. Many of the alternative turntables on the market feature a DC servo motor and a platter mounted on top. To help reduce torque loss due to platter slippage, some manufacturers have incorporated pins on the underside of the platter that are inserted into receiving holes on the motor assembly. Lining up the pins with the holes in the motor can be a hair-pulling experience.

THE BOTTOM LINE

There are a number of excellent turntables on the market that don't carry the Technics' brand. If you are having trouble getting your hands on a pair of 1200s, you may want to seriously consider making an alternative purchase. The plain truth is: There is no substitute for the SL-1200MK2. But if you are simply looking for a good turntable that can get the job done, then check out some of your options on this page.

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CASSETTE DECKS

With the exception of newer, more advanced tape formulations, cassette decks themselves have not witnessed any major innovations over the past decade. It would seem that the growing popularity of MiniDisc may signal a mass conversion to this more user-friendly digital recording medium in the near future. Until then, cassette decks will remain the main recording medium of Mobile DJs and home recording enthusiasts.

Unlike turntables and mixers, there are no "DJ cassette recorders." For this reason, there are just a few items you really need to look for when buying a cassette recorder. There are a number of excellent home hi-fi cassette recorders on the market that are suitable for DJ applications but I decided to narrow the field down to two models.

TWO MOTORS

When shopping for a cassette recorder make sure the unit has two motors for each tape transport. One is used for fast-forward and rewind operation and the other handles capstan drive during playing and recording. If you are buying a dual cassette deck make sure it has at least four motors: two for each deck.

FEATHER-TOUCH OPERATION

Another feature to look for when buying a cassette deck is feather-touch operated controls. Unlike mechanical control buttons that must be pushed into position to operate, feather-touch controls require just a light touch. Feather-touch controls also incorporate full-logic design which enables you to switch between "play" and "fast-forward" or "rewind" without pressing "stop" first. This feature saves you a lot of time and aggravation when you're cueing up music selections on tape.

OTHER IMPORTANT FEATURES

The following is a list of other important items to look for when buying a cassette deck. Most of them are standard features on many of today's quality cassette decks.

- Variable Pitch
- Auto-Reverse
- Dolby HX
- Dolby B & C
- Rack-mount chassis
- Automatic tape selection
- Back to back recording and playback (dual cassette decks)

The **DN-740R** from **Denon** is a professional cassette deck designed to meet a variety of music applications. It comes with a wristwatch remote control and features variable pitch (±12%), precision music search, memory rewind, Dolby B/C, Dolby HX and is rackmountable. Other dual deck features include regular high speed-dubbing and deck A or B priority play back.
Suggested List: **N/A**

The **Marantz PMD510** is my personal choice for a dual deck cassette recorder. It features independent stereo inputs and outputs for each deck, ±15% pitch control, digital counter on each deck, standard and high-speed dubbing, and Dolby HX and Dolby B/C. The headphone output is switchable between deck A and B or both. It has a rackmount chassis. Suggested List: **$799**

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ROLAND MC-303

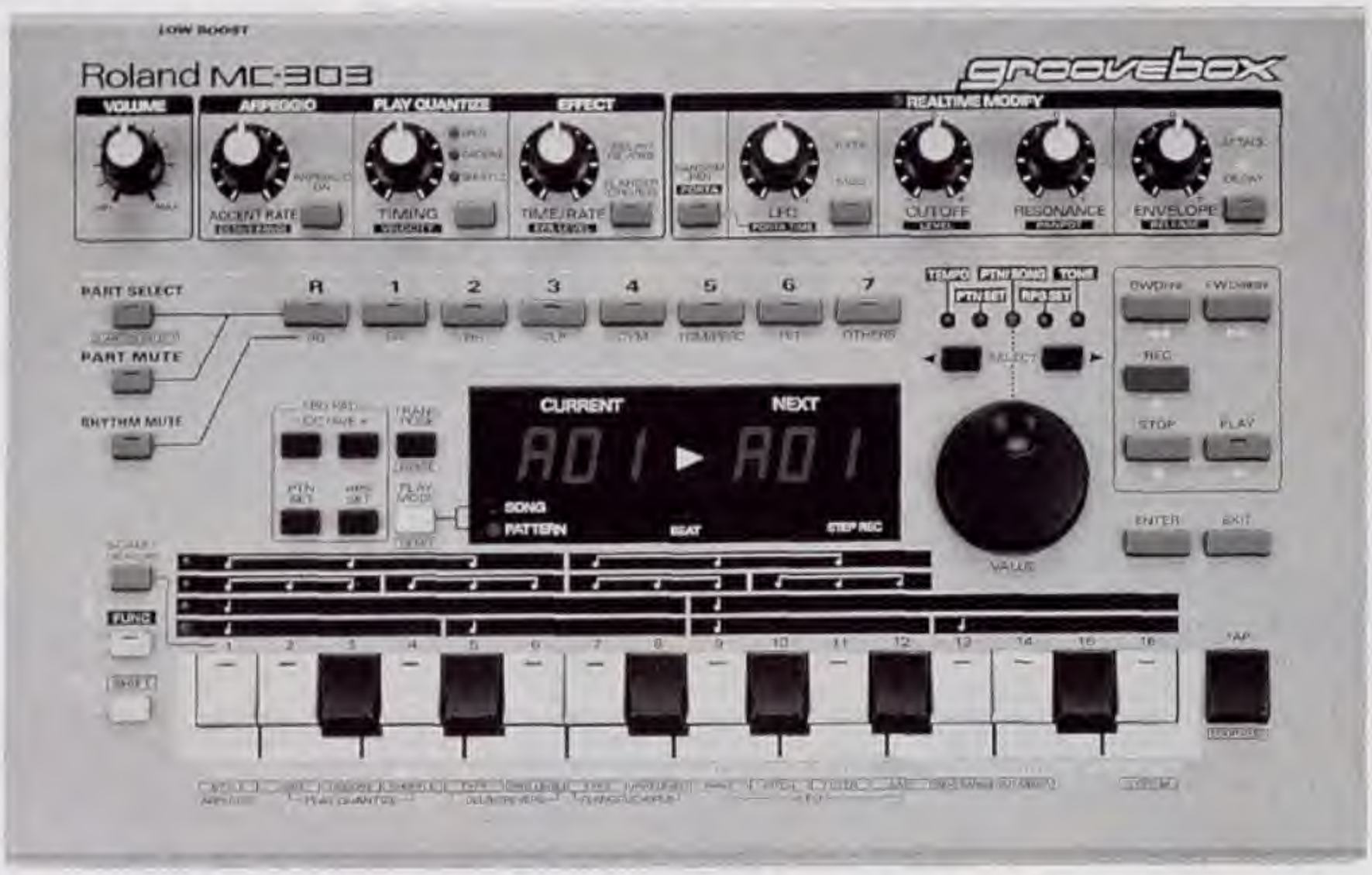
Test Bench

The following components were used in the product evaluation.

Rack: CSL SuperTable
Gem Sound AR-32
Mixer: Pioneer DJM-500
CD Player: Pioneer CDJ-500II
Equalizer: GLI GQ-2010
Amplifier: QSC PowerLight 1.0
Speakers: EV T251

ROLAND MC-303
Suggested List: $895

Roland Corporation
7200 Dominion Circle
Los Angeles, CA 90040
Tel: 213-685-5141
Fax: 213-722-0911



EVERY ONCE IN A GREAT WHILE A PRODUCT COMES ALONG THAT HITS MY "HOT" BUTTON. THE MC-303 GROOVEBOX FROM ROLAND HIT IT DEAD CENTER.

BY HENRY COLLINS

If I were given every page in this magazine to describe all the features and functions of Roland's MC-303, I would still come up short. The operating manual alone (English only) was over 124 pages. Rather than attempt to describe the unit feature by feature, I will discuss some of the potential applications that Mobile DJs might find very useful for the MC-303.

CUSTOM RHYTHM TRACKS

The MC-303's built-in eight-track sequencer, rhythm kit library and real-time controls, offer users all the essential tools needed to create and mix custom rhythm tracks. The MC-303 comes loaded with a wide selection of vintage analogue sounds that have helped define dance music: bass solo sounds, Juno and Jupiter sounds, synth piano and, of course, scratch noises, orchestra hits, white noise and even techno and jungle drum sets. Users simply select the rhythm sounds they wish to use and play them back using the unit's 16-note keyboard. These rhythm sounds can be recorded into the unit's eight-track sequencer in real-time or step mode into any one of 50 user pattern locations. User patterns can be linked together to create entire song compositions. A Tap Tempo feature lets users tap in the desired tempo for precise synchronization of the sequencer's tempo with a turntable, sampler or any other external sound source. It takes the headache and guesswork out of performing precision beat mixes.

Eight part/rhythm mute buttons allow easy play/mute switching for the sequencer part or rhythm part instruments. Simple button operation enables sophisticated DJ techniques such as muting a melody part by manipulating the mixer, or sequentially adding kicks for intro, then hi-hat and snare. This remixing technique is the same approach featured on Mixman CDs.

REMIX ON THE FLY

For the less musically gifted, the MC-303 offers 133 high-quality preset song patterns, which cover a wide range of today's popular dance music styles. Eight part select buttons let users mute out selected rhythm tracks during playback, enabling them to create custom remixes on the fly. With the MC-303 alone, a gifted DJ could mix all night long without using vinyl or CDs. I recently used the MC-303 as a sound source for setting up and troubleshooting a sound system under evaluation at a Rave. I stepped out of the room for a few minutes and returned to find one of the DJs mixing some of the preset song patterns. I was too late as he was now already hooked on the MC-303. I had to literally pry the unit out of his hands.

SOUND EFFECTS

With the MC-303's library of 448 tones and instrument sets, users can create a wide range of sound effects for live mixing applications. Seven RTM (real-time modify) controls let users adjust filtering, flanging, chorusing, resonance, panning, reverb and more to create new effects.

RTM ACCOMPANIMENT

The MC-303 is a great tool for adding real-time accompaniment to recorded dance media. Imagine adding kick drum, high hat and snare drum licks when and where you want during your live mixes. With the MC-303 you can breathe new life into some otherwise stale mixes.

MIDI RECORDING

MIDI in/out ports on the MC-303 allow users to download their user patterns and custom sound files as MIDI data for permanent storage. This provides users with an affordable way to move up to MIDI recording without the initial expense of a personal computer and MIDI keyboards.

In addition to MIDI recording, the MC-303 features a Sound Module mode that allows the internal sound source to be controlled and played from a MIDI keyboard. In this mode, the MC-303 functions as a 16-part, multi-timbral sound module.

DEMO VIDEOS

For those users who are not likely to read the 124-page Owner's Manual or 12-page Quick Start guide, myself included, Roland has produced two demo videos designed to introduce viewers to the MC-303 features and functions. One video, simply entitled "Roland MC-303 Demonstration Video," was a lively 15-minute introduction to real-time remixing on the MC-303. The video was very informative and provided a good overview of the unit's preset song patterns, RTM features and keyboard functions. The video, however, is not intended to be a how-to.

The "MC-303 Turbo Start" video is an instructional tape designed to bring viewers quickly up to speed on the unit's remixing and recording features. Though not as exciting or entertaining as the first video, it does help get users through the MC-303's more commonly used features and functions.

A WISH LIST MUST-HAVE

The MC-303 is an absolute must for any musically-inclined DJ with an eye for the future. It offers limitless creative control and a multitude of tools to help DJs unleash the music in their minds.

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VESTAX CDX-25

THE CDX-25 COMBINES DUAL DECK MIXING CONVENIENCE WITH RUGGED PERFORMANCE FOR THE ACTIVE MOBILE DJ.

Test Bench

The following components were used in the product evaluation.

Rack: Odyssey CMC 11014

Mixer: Pioneer DJM-500

Equalizer: Ashly GQX-3102

Amplifier: EV P1250

Speakers: Gem Sound E15T

VESTAX CDX-25
Suggested List: $1,250

Vestax
2821 Evans Street
Hollywood, FL 33020
Tel: 954-929-8999
Fax: 954-929-0333

Vestax has built a large following of DJs around the world with its innovative product designs. Unlike its predecessors, the CDX-25 doesn't boast a host of high-tech features and gizmos. It's simply a high performance dual deck CD player for DJs who don't need the smoke and mirrors.

BY HENRY COLLINS

LAID BACK BUT WIDE AWAKE

The CDX-25's laid back appearance is very deceptive. Void of lighted pushbuttons and multicolored indicators, the CDX-25 is plain by comparison with some of today's high-end dual deck CD players. The control panel on the remote unit features a seven-segment display that provides a digital readout of track number, minutes, seconds, frame number and pitch offset. A single pushbutton controls play and pause functions and a cue return feature instantly cues up the player to a previously selected start point. A "fine" button changes pitch control range from ±8% to ±4% for tighter pitch adjustment. This also enables users to extend the adjustable range of the pitch control to ±12%. For audible monitoring of a track

selection in the pause mode, the CDX-25 features a monitor button. This feature can also be used to create exciting stutter effects.

JOYSTICK CONTROL

For disc searching and pitch bend adjustments, the CDX-25 features a joystick control first introduced on Vestax's CD-11 CD player. Right and left joystick movement provides fast forward and reverse program searches respectively. Moving the joystick up and down offers momentary pitch bend adjustment of -12 and +12% respectively.

FLOATING SUSPENSION

Mobile DJs know that CDs are not immune to strong vibration and bouncing dancefloors. For this reason, one of the CDX-25's more recent innovations is its floating suspension system. Each CD disc drive is mounted in a specially dampened suspension system that isolates the entire drive assembly from the chassis. To put this feature to the test, I pounded on the

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...I pounded on the side and top of the equipment rack with my fist to see if I could make the CDX-25 skip a few tracks. All I got for my effort was a swollen hand.

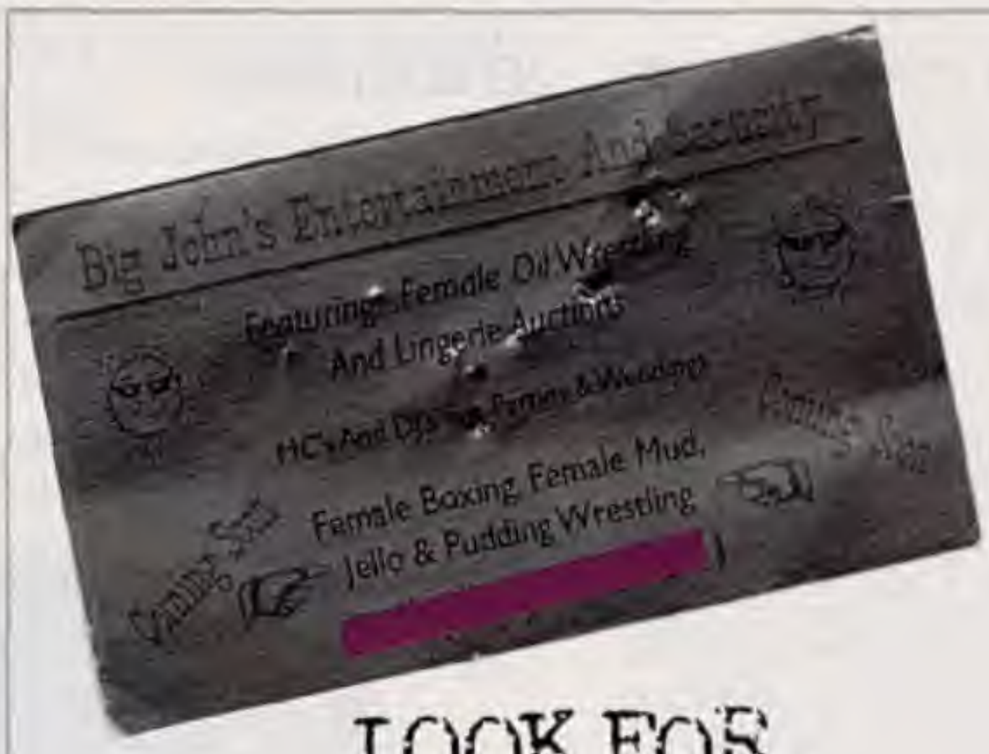
side and top of the equipment rack with my fist to see if I could make the CDX-25 skip a few tracks. All I got for my effort was a swollen hand. Believe me when I tell you that this CD suspension system works!

AUTO STOP

Another worthwhile feature on the CDX-25 is its auto stop function. If both decks are left in the pause mode for 10 minutes, the CDX-25 will automatically stop disc operation to help prolong equipment life.

HIGHER EXPECTATIONS

The CDX-25 is a solid CD player but frankly I had higher expectations. If the CDX-25 had larger, soft-touch rubber transport buttons, seamless looping and disc open/close buttons on the remote control unit it would be, in my opinion, a perfect "10." But, with its suggested list price of $1,250, the CDX-25 is definitely a solid "8."



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AUDIOTEK ATK-800

IN AN INDUSTRY WITH NAMES LIKE ASHLY, BGW, CARVER, CREST, CROWN, EV AND QSC, WHAT HOPE IS THERE FOR AUDIOTEK? PLENTY, CONSIDERING HOW THE ATK-800 ENDURED TRIALS BY FIRE WITHOUT BREAKING A SWEAT OR TRIPPING A BREAKER.

BY HENRY COLLINS

Test Bench

The following components were used in the product evaluation.

Rack: Gem Sound AR-32

Mixer: Pioneer DJM-500

CD Player: Pioneer CDJ-500II

Equalizer: GLI GQ-2010

Speakers: EV T251

AUDIOTEK ATK-800
Suggested List: $995

Audiotek
315 Douglass Street
Brooklyn, NY 11217
Tel: 888-AUDIO-17
Fax: 718-488-9325

Before receiving the amplifier, I was told by the folks at Audiotek that their ATK-800 was right up there with BGW and QSC. Naturally, I had my doubts. When I received the amplifier I immediately removed the top cover to check out its guts. I was met with a massive toroidal transformer and large filter capacitors. Though the output devices were packaged in plastic, the amplifier's massive heats, dual two speed fans and generous front and rear venting offered ample protection from thermal meltdown. Even without a circuit schematic, the pristine and logical layout and construction of the ATK-800's circuitry offered positive proof of the amp's thoroughbred grooming.

LET ME GET MY GUN

According to manufacturer specs, the ATK-800 features thermal, over voltage, DC and short circuit protection. To put these claims to the test we used the amp at a Rave and later a night-

club with a single pair of EV T251 speakers. The speakers were rated at 400 watts continuous into 8 ohms so we weren't the least bit squeamish about throwing the throttle wide open. We ran the amp all night long with the clip indicators glowing a steady bright red. The amp responded by kicking in the dual fans at high speed after nearly an hour of thumping and bumping. The amp pumped out electrons into the early morning without complaint on both occasions.

To test the ATK-800's short circuit protection, I cranked up the amp to near clipping and shorted the output terminals with a pair of scissors. The amp responded with a flurry of sparks and a red LED protection circuit indicator. The LED went out and the amp returned to normal operation when I removed the scissors. I repeated the test several times with and without a speaker load and the output protection circuitry kicked in each time.

BULLET PROOF

We did everything we could short of shooting the transformer to shut down the amplifier. It would not die. It lived up to all its claims, plus two the manufacturer neglected to mention: start up and shut down transient protection.

If you're looking for a solid, medium-powered amplifier (500 watts @ 4 ohms, 1,000 watts bridged mono) with reliable performance at a budget price, check out the ATK-800. It's definitely right up there with the big boys.

VEI WHITE FIRE 2000

VEI V-2000
Suggested List: $N/A.

Visual Effects Inc.
3639 Dyre Avenue
Bronx, NY 10466
Tel: 800-422-3639
Fax: 718-324-0300

FROM MY EARLY DAYS IN CLUB SOUND DESIGN, I DEVELOPED A STRONG REVULSION FOR FOGGERS AND THE DAMAGE THEY CAN REEK ON AUDIO ELECTRONICS. WHEN I LEARNED ABOUT A FOGGER FROM VEI THAT USES ORDINARY WET ICE AND FOOD-GRADE FOG FLUID, I JUST HAD TO MAKE SMOKE.

BY HENRY COLLINS

I have seen the damage that chemical foggers can do to mixer and amplifier circuit boards. Some leave an oily film deposit which, when laced with tar and nicotine from cigarette smoke, can have a corrosive effect on circuit boards. For this and other health reasons, I have never been a fan of aerial foggers.

NOT YOUR ORDINARY FOGGER

At first glance the V-2000 looks more like an ice cooler on wheels than a ground fogger. Weighing 60 pounds and measuring 26"L x 16.25"W x 21.5"H, the V-2000 is clearly not intended for handheld use. Despite its size, the unit's four ball castors make it very maneuverable and easy to transport. Two molded decorative side panels also double as hand grips for lifting. The unit is solidly constructed using a steel metal shell with durable high-impact ABS plastic side panels and cover. The only other item on wheels more ruggedly constructed is a Brink's armored car.

USES ORDINARY WET ICE

Unlike foggers which use dry ice or liquid nitrogen, the V-2000 operates on ordinary wet ice, the kind you make in your refrigerator at home. So instead of spending $3 a minute to operate a dry ice fogger or $6 a minute to operate a liquid nitrogen powered fogger, the V-2000 pumps out thick, white fog for as low as 3 cents a minute. A large inner compartment, which holds up to 50 pounds of ice, chills the fog as it exits the machine creating a low-hanging ground fog.

SAFER TO USE

In addition to being cheaper to operate than dry ice and liquid nitrogen foggers, the V-2000 is also much safer to use. If handled improperly, dry ice can cause serious burns. Liquid nitrogen at -400 degrees can do major damage to body parts if used without considerable care. For this reason, most liquid nitrogen-based foggers are intended for use in stage and theatrical productions by trained personnel.

Most Mobile DJs would never consider using a dry ice or liquid nitrogen fogger. The V-2000 uses a fog fluid made of food-grade materials, so it's completely non-toxic.

FOG FOR DAYS

The V-2000 features controls for continuous and timer-controlled fog release. In the continuous mode, the unit will produce an endless stream of fog sufficient to cover a 5,000 square foot area in minutes. A one-minute burst blanketed our 800 square foot office and 15 foot high ceiling with a fog thick enough for a vampire movie. The wait time for fog after power up is just 80 seconds. A built-in fluid pump takes the hassle out of ice removal by draining off water from the ice as it melts.

A DEFINITE HIT

The V-2000's non-residue fog scored a big hit with me. It is one of the safest and most efficient foggers on the market, and one that can really enhance your light show.

IT'S HOT

BA Series amplifiers from Audiotek

The BA Series from Audiotek is a line of affordable power amplifiers for Mobile DJ and karaoke applications. The line includes the BA-500, rated at 85 watts, the BA-1005, offering 100 watts, the BA-1200, at 120 watts, and the BA-2000, delivering 200 watts per channel (continuous into 8 ohms). Each model features fan cooling and switchable 110V/220V operation. Suggested retail prices start at $435 for the BA-500, $495 for the BA-1005, $665 for the BA-1200, and $920 for the BA-2000.

Audiotek Sound Systems
315 Douglass Street • Brooklyn, NY 11217
Tel: (718) 488-9322 • Fax: (718) 488-9325

High-impact sound

The Impact 50 from Turbosound is a compact, two-way passive speaker system featuring a custom reflex-loaded, low-frequency driver and a liquid-cooled tweeter. The light-weight, injection-molded enclosure makes it ideal for permanant installation in bars, restaurants, malls and mobile sound applications. The speaker will handle up to 200 watts of program material and deliver a maximum continuous SPL of 106dB. It comes with a universal mounting bracket for use in a wide variety of mounting applications. The enclosure comes in TurboBlue and is also available in mid-gray and black.

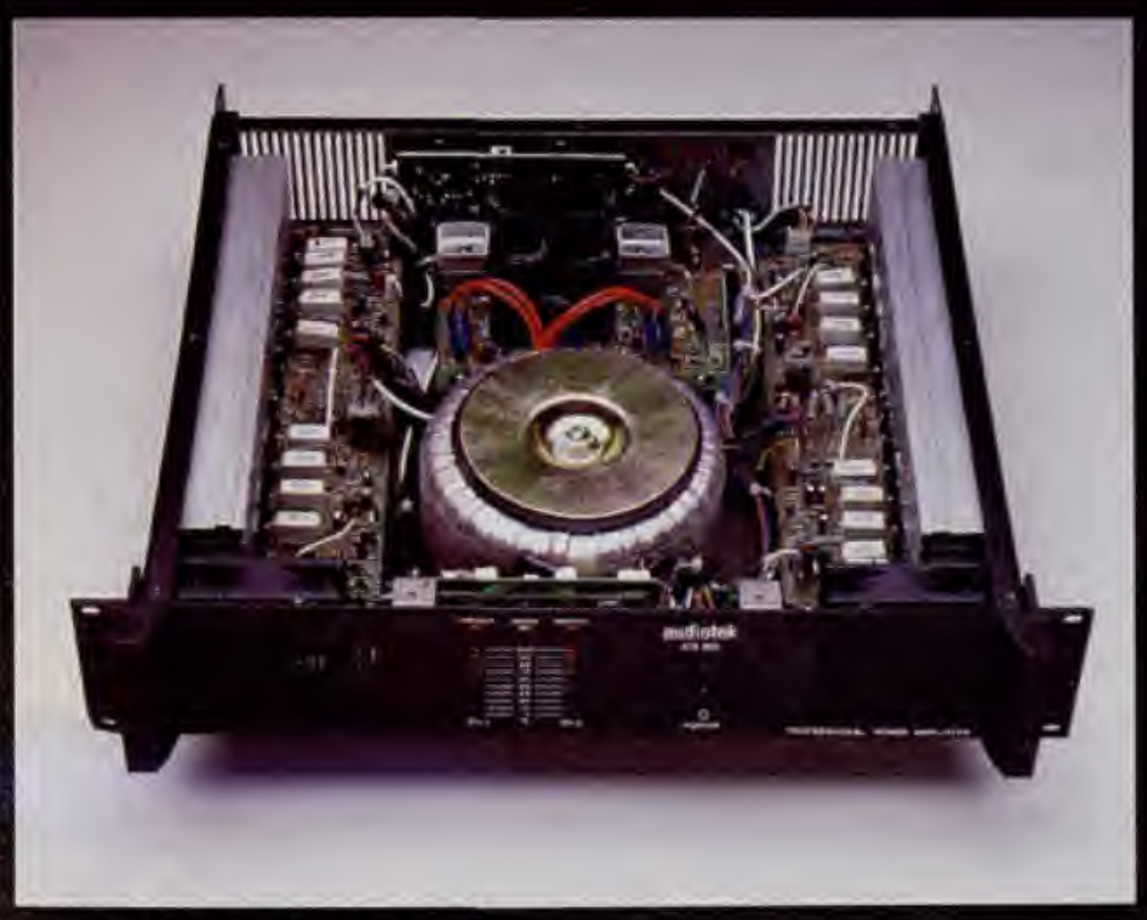
TurboSound
(US Distributor: Audio Independence Ltd.)
Tel: (608) 831-8700 • Fax: (608) 831-7100

High-impact bass

Designed to complement the Impact 50, the Impact 110 is a compact, attractively-styled, sub-bass enclosure capable of delivering high-quality, low-frequency sound reproduction. The handsome enclosure features a custom-designed, dual voice cone, 10-inch, low-frequency driver. Left and right stereo inputs and outputs are provided, allowing two Impact 50 "satellite" speakers to be connected via the internal high-pass crossover network. The left and right low frequency signals are summed to generate a mono bass signal. The enclosure is constructed from medium-density Fibreboard and is available in TurboBlue or a black textured finish.

TurboSound
(US Distributor: Audio Independence Ltd.)
Tel: (608) 831-8700 • Fax: (608) 831-7100

"We did everything we could—short of shooting the transformer—to shut down the amplifier. It would not die."



Rated Power Output
ATK-800: 500W RMS @ 4 ohms with 0.05% THD from 20-20kHz ±2dB
ATK-600: 300W RMS @ 4 ohms with 0.05% THD from 20-20kHz ±2dB

That's what Henry Collins, Technical Editor of Mobile Beat magazine, had to say about our new ATK-800 power amplifier.

When you're pushing your amplifier's limits to the firewall, the last thing you want to sweat is equipment shutdown. That's why we equipped our ATK-800 and ATK-600 with rugged toroidal transformers for beefy on-demand power and large filter capacitors for clean, low noise performance.

To keep you in the driver's seat all night long, both ATK series amps feature complete failsafe circuitry including thermal, short circuit, over voltage and DC protection, in addition to turn-on and shutdown transient muting. Two dual speed fans keep the amp running cool so can you can keep the action on the dance floor running hot.

For wattage intensive applications, ATK series amps feature bridged mono operation so you can use the combine power of both channels to drive heavier loads.

Best of all, Audiotek delivers all this power, performance and reliability at a price that won't short circuit your wallet.

audiotek™

315 Douglass Street • Brooklyn, NY 11217
Toll Free: 888-AUDIO-17 • Fax: 718-488-9325

Moonflower madness

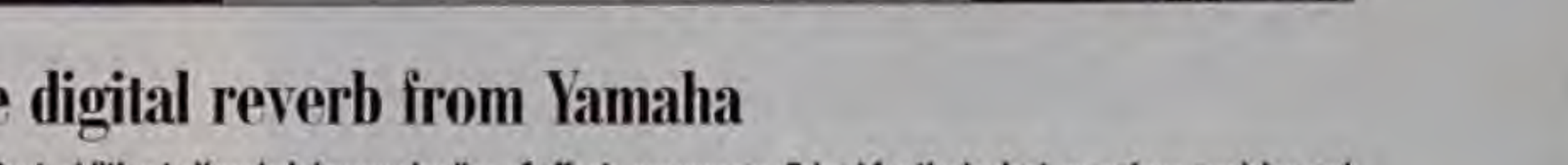
The sound-activated Onyx is one of the latest additions to American DJ's broad lineup of moonflower effects. This super moonflower effect includes seven dichroic colors plus white and an internal microphone for sound activation. The Onyx features DMX-512 protocol and comes with built-in programs, plus master-slave capabilities. Multiple units can be daisy-chained together via a standard XLR cable for master/slave operation. The fan-cooled Onyx weighs 18 pounds and measures 12.25 x 5.5 x 11 inches and comes with mounting bracket and a 150-watt, 500-hour lamp.

American DJ Supply
4295 Charter St.• Los Angeles, CA 90058
Tel: (800) 322-6337 • Fax: (213)582-2610

Affordable digital reverb from Yamaha

The REV500 is the latest addition to Yamaha's impressive line of effects processors. Priced for the budget-conscious musician and Mobile DJ, the REV500 features Yamaha's exclusive DSP3 chip. This third generation digital signal processor is the same chip used in Yamaha's flagship ProR3 reverb. The REV500 features 20-bit A/D and D/A oversampling converters (44.1kHz sampling rate) for high dynamic range (96 dB typical) and low noise. With independent left and right channels, the unit offers true stereo reverb processing, unlike some pseudo-stereo reverb units. Included in the REV500 are two built-in sound sources—snare and cross stick—which can be used by the end-user to easily set reverb parameters without an external signal source. The unit comes with 100 preset programs and 100 user programs. Input and output connections include balanced XLR and 1/4-inch phone jacks. Suggested Retail: $499

Yamaha Corporation of America
P.O. Box 6600 • Buena Park, CA 90622-6600
Tel: (714) 522-9011 • Fax: (714) 522-9301



A bright idea: RLX Raklite™ from Littlite®

The new RLX Raklite is designed for DJs, sound and lighting engineers, and anyone else requiring a crisp, directable white-light source from a single-rack-space unit. The product's sleek, black face plate is equipped with two XLR connectors to accomodate dual Littlite® XLR Series detachable gooseneck lamps (sold separately), and a front-panel dimmer control enables the user to adjust the brightness of the 5-watt halogen bulb(s) as necessary. Suggested list price on the RLX Raklite is $89.

CAE, Inc.
10087 Industrial Drive • P.O. Box 430 • Hamburg, MI 48139-0430
Tel: (810) 231-9373 • Fax: (810) 231-1631

The Bird of Prey from LyteQuest

LyteQuest Pro recently announced the release of their new Bird of Prey professional lighting effect. This sound-activated lighting system pumps out 40 powerful multicolored beams of light that rotate to the beat of the music. Weighing in at just 22 pounds and measuring 15 x 14 x 11 inches, the Bird of Prey is ideal for mobile applications and is backed by a one-year limited warranty.

LyteQuest Pro
8 Germak Drive • Carteret, NJ 07008
Tel: (732) 969-9000 • Fax: (732) 969-9090

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A triple header from VEI

This exciting lighting effect features three rotating octagonal wheels with colored lenses on their outer edge. The unit shoots out a salvo of 24 light beams that scan the ceiling and floor as they rotate around the room. An excellent centerpiece effect that will blanket any room in a dazzling array of colors. Excellent for use in clubs where ceiling height is limited. May also be used on a tabletop for mobile light shows.

Visual Effects Inc.
2639 Dyre Avenue • Bronx, NY 10466
Tel: (800) 422-3639 • Fax: (718) 324-0300

New PowerLight amp from QSC

QSC Audio Products has added the PowerLight 1.0HV amplifier to their renowned PowerLight Series. Using a special high-voltage power supply and output circuit, the PowerLight 1.0HV is optimized for maximum power into 8 and 4 ohm loads, delivering 300 watts per channel at 8 ohms, and 500 watts per channel at 4 ohms. A Class AB output circuit also provides ultra-low distortion (0.01% THD typical), making it ideal for powering midrange and high frequency drivers and studio monitors. Outstanding audio performance, high reliability, networkability, and low weight (18 pounds) make this amplifier ideal for all critical sound system applications.

QSC Audio Products
1675 MacArthur Blvd. • Costa Mesa, CA 92626
Tel: (714) 754-6175 • Fax: (714) 754-6174

TIME IS RUNNING OUT

The early registration special

($98 in '98 by 9-8)... is about to end for the Mobile Beat DJ Show and Conference

Only through September 8, 1997 will the full registration price of $98 be available.
After that, the rate is $125 ($150 at the door).

ON $98.00 DEAL

The show will be held at the **Tropicana Hotel in Las Vegas, January 20-21-22.** A **special room rate of $70** per night is available by calling the Tropicana at **800-634-4000.**

Save time and money on your travel arrangements. Call the official show airline, **United Airlines**, for discounted airfares, at **800-521-4041*** (*You must metion reference #517GS for special rate).
For special car rental rates, call **Budget Rent-A-Car** at **800-922-2899, x237*** (*Tell them you'll be attending the Mobile Beat Show).

Thoughts, comments and suggestions on the show, as well as the latest developments can be found at the
***Show* Web site - http://www.mobilebeat.com/djshow/**

Mobile DJ Software

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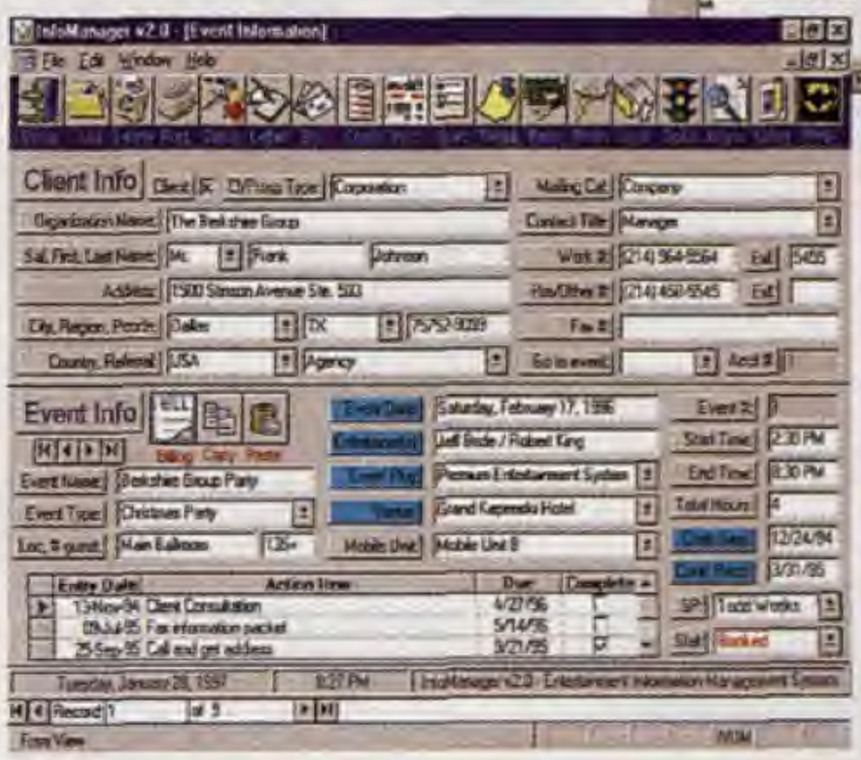

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THE HEAT IS ON!

As summer reaches its peak, the sounds that compete for our attention are as varied as bodies on a beach. Among the latest summer releases are two that promise to deliver new and breaking dance hits.

Variety is the main ingredient in summer compilations and ***MODROPHENIA*** fits the bill quite well. This 44-track, two-CD set combines the sounds of Motown, Reggae, and classic Oldies to create a good old-fashioned summer party. The songs on this set are:

Sha La La La Lee — THE SMALL FACES
Green Onions — BOOKER T & THE MG'S
Papa's Got a Brand New Bag — JAMES BROWN
Double Barrell — DAVE & ANSILL COLLINS
Israelites — DESMOND DEKKER
Baby Come Back — THE EQUALS
Poison Ivy — THE PARAMOUNTS
Sunny Afternoon — KINKS
Dancing in the Street — MARTHA REEVES & THE VANDELLAS
Needle in a Haystack — THE VELVELETTES
You Can't Hurry Love — DIANA ROSS & THE SUPREMES
Out of Time — CHRIS FARLOWE
We've Gotta Get Out of This Place - THE ANIMALS
Liquidator — HARRY J. ALLSTARS
Let Your Yeah Be Yeah — PIONEERS
You Can Get it if You Really Want It DESMOND DEKKER
Band of Gold — FREDA PAYNE
Itchycoo Park — SMALL FACES
With a Girl Like You — THE TROGGS
Tobacco Road — THE NASHVILLE TEENS
Everlasting Love — LOVE AFFAIR
Red Red Wine — TONY TRIBE
Goin' To a Go Go — SMOKEY ROBINSON
Shout — THE ISLEY BROTHERS
Think — ARETHA FRANKLIN
In The Midnight Hour — WILSON PICKETT
Knock on Wood — EDDIE FLOYD
Rescue Me — FONTELLA BASS
(I'm a) Roadrunner — JR WALKER & THE ALLSTARS
Wade In the Water — RAMSEY LEWIS
The in Crowd — DOBIE GRAY
Got My Mojo Workin' — JIMMY SMITH
The Letter — THE BOX TOPS
Give Me Just a Little More Time — CHAIRMAN OF THE BOARD
Young Gifted & Black — BOB & MARCIA
Wonderful World Beautiful People — JIMMY CLIFF
007 (Shanty Town) — DESMOND DEKKER
Monkey Spanner — DAVE & ANSILL COLLINS
Lazy Sunday — SMALL FACES
If Paradise is Half as Nice — AMEN CORNER
Mony Mony — TOMMY JAMES & THE SHONDELLS
Waterloo Sunset — KINKS
Pictures of Matchstick Men — STATUS QUO
A Groovy Kind of Love — WAYNE FONTANA & THE MINDBENDERS

SMASH HITS SUMMER '97 is packed with some of the best new music. From the makers of the top selling *Best in the World Ever!* series, this two-CD set features tracks from new and top name artists including the hot, fresh dance track "Encore Une Fois" by Sash. The track listings are:

Who Do You Think You Are — SPICE GIRLS
Star People '97 (Forthright Mix) — GEORGE MICHAEL
I Believe I Can Fly — R KELLY
Underwater Love — SMOKE CITY
Richard III — SUPERGRASS
Tattva — KULA SHAKER
Song 2 — BLUR
Wonderful Tonight — DAMAGE
Quit Playing Games (With My Heart) — BACKSTREET BOYS
I Wanna Be the Only One (Boskat Main Mix) — ETERNAL W/BEBE WINANS
Natural — PETER ANDRE
Old Before I Die — ROBBIE WILLIAMS
I Can Make You Feel Good — KAVANA
Clementine — MARK OWEN
Ready To Go — REPUBLICA
Your Woman — WHITE TOWN
Professional Widow — TORI AMOS
Ready or Not — THE COURSE
Remember Me — THE BLUEBOY
Nightmare — BRAINBUG
Extremis — HAL W/GILLIAN ANDERSON
Fresh — GINA G
Encore Une Fois — SASH
Moan and Groan — MARK MORRISON
I Need You — 3T
Bellissima — DJ QUICKSILVER
Body Shakin' — 911
Do You Know — MICHELLE GAYLE
Let Me In — O.T.T
One Kiss From Heaven — LOUISE
Words — BOYZONE
Forever — GARY BARLOW
Walk on By — GABRIELLE
I Have Peace — STRIKE
You Got the Love — THE SOURCE W/CANDI STATION
Shout — ANT & DEC
North Country Boy — THE CHARLATANS
Smile — THE SUPERNATURALS
Kowalski — PRIMAL SCREAM
Flash — BBE
Theme From the Professionals — LAURA JOHNSON'S LONDON BIG BAND

With the wedding season in full tilt, you can never have enough good love song compilations. A collection of classic songs, the two-CD set ***MIXED EMOTIONS*** captures the sad and happy side of love, and includes several must-have songs. Among the 40 tracks are:

Alone — BEE GEES
You've Lost That Loving Feeling — RIGHTEOUS BROTHERS
Goodnight Girl — WET WET WET
Sorry Seems To Be the Hardest Word — ELTON JOHN
Escaping — DINA CARROLL
Get Here — OLETA ADAMS
I Heard it Through the Grapevine — MARVIN GAYE
Endless Love — DIANA ROSS & LIONEL RITCHIE
The Sun Ain't Gonna Shine Anymore — WALKER BROTHERS
Love & Affection — JOAN ARMATRADING
Lady in Red — CHRIS DEBURG
On The Wings Of Love — JEFFREY OSBORNE
Up Where We Belong — JOE COCKER & JENNIFER WARNES
What Becomes of the Broken Hearted — ROBSON & JEROME
Without You — NILLSON
All By Myself — ERIC CARMEN
A Million Love Songs — TAKE THAT
When I Need You — LEO SAYER
Miss You Nights — CLIFF RICHARDS
Tonight, I Celebrate My Love — PAEBO BRYSON & ROBERTA FLACK
My Love — PAUL McCARTNEY
She Makes My Day — ROBERT PALMER
Move Closer — PHYLLIS NELSON
Love on the Rocks — NEIL DIAMOND
Ain't No Sunshine — BILL WITHERS
After the Love Has Gone — EARTH, WIND & FIRE
The Power of Love — CELINE DION
Eternal Flame — BANGLES
Tired of Being Alone — AL GREEN
Love Don't Live Here Anymore — ROSE ROYCE
You Might Need Somebody — RANDY CRAWFORD
When a Man Loves a Woman — PERCY SLEDGE
Here, There & Everywhere — EMMYLOU HARRIS
The Glory of Love — PETER CETERA
Every Time You Go Away — PAUL YOUNG
Missing You — JOHN WAITE
Please Don't Go — THE SUNSHINE
Always and Forever — HEATWAVE

CLUB LAND is a new two-CD compilation that hopes to capture some of tomorrow's hits by representing the latest commercial club cuts. Featuring extended versions and some of the latest singles from the U.K., there's a good chance you'll be hearing these more and more in days to come. The track listing is:

You're Not Alone (Cloud 10 Mix) — OLIVE
Ecuador (Original 12") — SASHI
The Way (Original Edit) — FUNKY GREEN DOGS
I Love You, Stop (Extended Version) — RED 5
Sound Of Eden (Radio 7") — CASINO
I'll Be Your Friend (Perfecto Edit) — ROBERT OWENS
Woman Child (Todd Edwards) — DUKE

Morning Light (Paganini Traxx Mix) — TEAM DEEP
Closer Than Close (Mentor Original Mix) — ROSIE GAINES
Fly Life (Brix Mix) — BASEMENT JAXX
Love Makes the World Go Round — SANDY B
Guidance (Space Bros Mix) — KAMILIAN
Oye Como Va (JM Main Edit) — TITO PUENTE JR
6 Underground (Nush Mix) — SNEAKER PIMPS
Help Me Make It (Rollo/Sister Bliss Edit) — HUFF & PUFF
Scared (The Lonely Traveller) — SLACKER
What Would We Do (In Da Sol Mix) — SOL BROS
I Have Peace (Forthright Edit) — STRIKE
Groovebird (Original Mix) — NATURAL BORN GROOVES
Dance With Me (Extended Single Mix) — TIN TIN OUT
Flash (Radio Edit) — BBE
Out of My Head (Tuff 'n' Jams Unda Vybe) — MARRADONNA
My Love Is Deep (Nush Edit Mix) — SARA PARKER
Shine (Original Mix) — SPACE BROTHERS
Armed and Extremely Dangerous — FIRST CHOICE
Encore Une Fois (ACD Mix) — SASH
People Hold On (Jon Is The Don Mix) — LISA STANSFIELD & SCOUNDRELS
Let's Groove (Phat & Phunky Club Mix) - PHAT & PHUNKY
Ready or Not (Club Mix) — THE COURSE
You Got the Love (Fie Island Mix) — THE SOURCE
Harmonica Track (Rough 'n' Ready Mix) - SOUL BOY
Flowtation (Original Mix) — VINCENT DE MOOR
Footprint (Klubbheads Footstompin' Klubbix) - DISCO CITIZENS
Walkin On Up (X Cut Sense Mix) — DJ PROFE-X-OR

The new compilation ***WHAT A FEELING*** has reached the top of the compilation charts in the U.K. This is an excellent summer compilation that's loaded with great upbeat classics. Tracks are:

Flashdance-What a Feeling — IRENE CARA
Celebration — KOOL & THE GANG
Oops Upside Your Head — THE GAP BAND
Ain't Nobody — RUFUS & CHAKA KHAN
If I Can't Have You — YVONNE ELLIMAN
Hang on There Baby — JOHNNY BRISTOL
Think — ARETHA FRANKLIN
Car Wash — ROSE ROYCE
The Hustle — VAN MCCOY & THE SOUL CITY SYMPHONY
Heaven Must Be Missing an Angel — TAVARES
Let's Groove — EARTH, WIND & FIRE
Native New Yorker — ODYSSEY
You're the First, My Last, My Everything — BARRY WHITE
Let's Hear it For the Boys — DENIECE WILLIAMS
Best of My Love — THE EMOTIONS
Lost in Music — SISTER SLEDGE
Play That Funky Music — WILD CHERRY
Dance To the Music — SLY & THE FAMILY STONE
Can You Feel It — THE JACKSONS
Stayin' Alive — N-TRANCE
Footloose — KENNY LOGGINS
Fame — IRENE CARA
Young Hearts Run Free — CANDI STATION
Love Train — O JAY'S
We Are Family — SISTER SLEDGE
That's The Way (I Like It) — K.C. & THE SUNSHINE BAND
It's Raining Men — WEATHER GIRLS
You Make Me Feel (Mighty Real) — SYLVESTER

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T.S.O.P.(The Sound Of Philadelphia) — MFSB
You Gave Me Love — CROWN HEIGHTS AFFAIR
I Can Make You Feel Good — SHALAMAR
Knock on Wood — AMII STEWART
You To Me Are Everything — THE REAL THING
Kissin' In The Back Row of The Movies - DRIFTERS
I'm Doin' Fine Now — NEW YORK CITY
Get Dancin' — DISCO TEX & THE SEX O-LETTES
Rock the Boat — HUES CORPORATION
The Shoop Shoop Song (It's in His Kiss) CHER
Boogie Wonderland — EARTH, WIND & FIRE
It's a Love Thing — THE WHISPERS
You're The One That I Want — DEBBIE GIBSON & CRAIG McLACHLAN

Classic soul dance tracks of the '80s continue to fill up dancefloors all over and the new release ***WEEKENDER — FOR MAXIMUM DANCITIVITY*** is an 18-track compilation that features some of the 80's biggest dance anthems, including several hard-to-find classics. The tracks are:

Let the Music Play — SHANNON
Check Out the Groove — BOBBY THURSTON
You're the One For Me — D-TRAIN
Take That To the Bank — SHALAMAR
And the Beat Goes On — THE WHISPERS
We Got the Funk — POSITIVE FORCE
Why Can't We Be Lovers — LAMONT DOZIER
Midas Touch — MIDNIGHT STAR
The Bottle (Live) — GIL SCOTT HERON
It's a Love Thing — THE WHISPERS
Zoom — FAT LARRY'S BAND
Walking on Sunshine — ROCKERS REVENGE
Somebody Else's Guy — JOCELYN BROWN
Last Night a DJ Saved My Life — INDEEP
Can You Handle It — SHARON REDD
Can You Feel The Force — THE REAL THING
Give Me Tonight — SHANNON
You'll Never Know — HI-GLOSS

Music compilations sold on TV are often excellent and usually available through DJ music specialty companies. One such impressive package you may soon see on TV is ***VIVA LAS VEGAS***, which captures many of the giants of pop and their hits, and to whom Las Vegas was like a second home. Here's the line up:

My Way — PAUL ANKA
Hello Dolly — LOUIS ARMSTRONG
Baba Lu — DESI ARNAZ
The Lady Is a Tramp — TONY BENNETT
Do That To Me One More Time — CAPTAIN & TENNILLE
Cuchi Cuchi — CHARO
Take Me Home — CHER
I Got You Babe — SONNY & CHER
Ramblin' Rose — NAT KING COLE
Downtown — PETULA CLARK
Mack The Knife — BOBBY DARIN
Candy Man — SAMMY DAVIS JR
Inka Dinka Doo — JIMMY DURANTE

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Get Happy	JUDY GARLAND
Please Release Me	ENGLEBERT HUMPERDINCK
The Love Boat Theme	JACK JONES
It's Not Unusual	TOM JONES
Fever	PEGGY LEE
Going Out Of My Head/Can't Take My Eyes Off You	THE LETTERMAN
Exodus	LIBERACE
Don't Cry For Me Argentina	PATTI LUPONE
That's Amore	DEAN MARTIN
King of the Road	ROGER MILLER
New York, New York	LIZA MINNELLI
Danke Shoen	WAYNE NEWTON
What Kind of Fool Am I	ANTHONY NEWLEY
Knock Three Times	TONY ORLANDO
That Old Black Magic	LOUIS PRIMA & KEELEY SMITH
"Tonight Show" Theme	DOC SEVERINSON
MacArthur Park	DONNA SUMMER
Proud Mary	TINA TURNER
Swearing To God	FRANKIE VALLI
Viva Las Vegas	ELVIS PRESLEY
My Melody of Love	BOBBY VINTON
Moon River	ANDY WILLIAMS

From the makers of the leading *Do It Again* series of dance-ified cover versions comes its newest two-CD set release, ***GREATEST COVER VERSION HITS***. Where familiar tunes are re-interpreted and done to solid dance beats. Tracks are:

Don't Speak	CLUELESS
Say I Am Your No. 1	BEAT BASE
How Deep Is Your Love	TAKE THAT
Stairway To Heaven	G'S INCORPORATED
If	JOHN ALFORD
Saturday Night	SQEZZER
In The Ghetto	GHETTO PEOPLE W/ L. VIZ
Don't Cry For Me Argentina	THE MIKE FLOWER POPS
To France	M.R.
Break My Stride	UNIQUE II
I'm Raving	SCOOTER
Ready or Not	G-GROOVE
Father & Son	BOYZONE
Ladies Night	SCOOP
Sweet Love	THE PC GROOVE SENSATION
Mission Impossible	IMF
Because You Love Me	SUZANN RYE
Killing Me Softly	G.A.M.E.
You're So Vain	SHIMA
You To Me	FLIP DA SCRIP
You Can Do Magic	PAINTED LOVE
Stayin' Alive	N-TRANCE
Oh What a Night	CLOCK
One of Us	DONNA RICHARDS
Upside Down	X-AFFAIRS
Going Back To My Roots	THE MOVEMENT CLUB

Many CDs featured in "Music News" are imports or independent labels not widely distributed. For information on where you can buy these titles or a free catalog of new releases, call AVC Sebastian at 201-731-5290.

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K-TEL MARKS 35 YEARS

K-tel's celebration includes a winning line-up of compilations, which includes the centerpiece: *K-tel Classics Series*. Five more vintage '70s albums will be reissued on gold collectors' edition CDs, complimented by deluxe packaging that features original album art. Each two-CD set will supplement the original 16-22 tracks with up to six bonus tracks for added value. This campaign is a follow-up to the label's first wave of five classic reissues, which debuted in fall '96.

Answering consumer demand, K-tel's Cold Front label has scoured the nation's club scene once again to bring home a compilation of hot dance mixes with *Club Mix '97*. This package resembles *Club Mix '96, Volume 1* (certified gold) and *Volume 2*, but with a major twist — it's a double CD jam-packed with 24 top dance tracks.

Next up is a 10-CD box set tracking the *History Of Rock & Roll*. Each 10-song CD in this comprehensive collection features major rock 'n' roll superstars performing their signature hits. K-tel will follow the successful formula behind the certified *ACM Presents the 101 Greatest Country Hits*.

K-tel's '70s trademark *Hooked On* line has sold nearly 20 million units since its debut. The latest in the series, *Hooked On Disco*, will follow in the footsteps of its gold-certified predecessor, *Hooked On Classics*. The "Hooked On" orchestra performs five medleys of instantly recognizable disco hits that will ride the '70s retro-wave to the bank and back.

Moving on to the contemporary country front, K-tel offers *Hot Country '97*. The package features numerous recent top 10 hits. Speaking of country, one of its hardest working acts will be the focus of a major push on Era, K-tel's prestigious archivist imprint. *MT Blues* will spotlight 10 blues-flavored songs culled from The Marshall Tucker Band's rich catalog, plus two newly recorded tracks. And expect to see the release of *MT Blues 2*, which will contain all new blues material recorded by the group's current lineup. The Marshall Tucker Band's *Greatest Hits* set went platinum December of '96.

After 35 years, K-tel — the original compilation label — is perfectly positioned for success well into the next millennium.

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CAT #DM-102 CD+G

1 PROMISES IN THE DARK—Pat Benetar
2 FIRE AND ICE—Pat Benetar
3 HELL IS FOR CHILDREN—Pat Benetar
4 SHADOWS OF THE NIGHT—Pat Benetar
5 MY CITY WAS GONE—The Pretenders
6 MESSAGE OF LOVE—The Pretenders
7 SHOW ME—The Pretenders
8 MYSTERY ACHIEVEMENT—The Pretenders
9 MERCEDES BENZ—Janis Joplin
10 LEAVIN' LAS VEGAS—Sheryl Crow
11 CLOSER TO FINE—Indigo Girls
12 AT SEVENTEEN—Janis Ian
13 TIME AND TIDE—Basia
14 NEVER SAY NEVER—Romeo Void
15 DREAM A LITTLE DREAM OF ME—Mamas & The Papas
16 DON'T WANNA FALL IN LOVE—Jane Child

Doctor Music
CD+G KARAOKE
SIMON & GARFUNKEL KARAOKE ANTHOLOGY
1 Kodachrome
2 Mrs. Robinson
3 The Boxer
4 You Can Call Me Al
5 Bridge Over Troubled Water
6 Loves Me Like A Rock
7 Mother And Child Reunion
8 Me And Julio Down By The Schoolyard
9 Homeward Bound
10 59th St. Bridge Song (Feelin' Groovy)
11 All I Know
12 50 Ways To Leave Your Lover
13 Slip Slidin' Away
14 I Am A Rock
15 The Sound Of Silence
16 My Little Town
17 I Only Have Eyes For You
18 Scarborough Fair
19 Cecilia
20 Duncan
CAT # 101

MALE SUPERROCKERS: THE 80s

CAT #DM-103 CD+G

1 WHITE WEDDING—Billy Idol
2 DANCING WITH MYSELF—Billy Idol
3 REBEL YELL—Billy Idol
4 JUST WHAT I NEEDED—The Cars
5 GOOD TIMES ROLL—The Cars
6 LET'S GO—The Cars
7 I LOVE YOU—Climax Blues Band
8 TOUCH OF GREY—Grateful Dead
9 HELL IN A BUCKET—Grateful Dead
10 SOUTHERN CROSS-Crosby, Stills, & Nash
11 STILL LOVIN'YOU—The Scorpions
12 NO ONE LIKE YOU—The Scorpions
13 EVERY ROSE HAS IT'S THORN—Poison
14 CLOSE MY EYES FOREVER—Lita Ford/Ozzy Osborne
15 GOODBYE TO ROMANCE—Ozzy Osborne
16 EVERYBODY WANTS YOU—Billy Squier

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CAT #501 CD+G

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2 WANNABE—Spice Girls
3 LOVEFOOL—The Cardigans
4 I DON'T WANT TO—Toni Braxton
5 FALLING IN LOVE (Is Hard On The Knees)—Aerosmith
6 EVERYTIME I CLOSE MY EYES—Babyface
7 FOR YOU I WILL—Monica
8 ALL BY MYESLF—Celine Dion
9 TIRED OF WAITING—Green Day
10 FOR THE FIRST TIME—Kenny Loggins
11 CAN'T NOBODY HOLD ME DOWN—Puff Daddy
12 PRECIOUS DECLARATION—Collective Soul
13 GREEDY FLY—Bush
14 RIGHT THROUGH YOU—Alanis Morisette
15 GREAT AMERICAN NIGHTMARE—Howard Stern/Red Zombie
16 PICTURES OF MATCHSTICK MEN—Ozzy Osborne/Type 0-
17 TORTURED MAN—Howard Stern/Dust Boys
18 SMILE—Pearl Jam

RISING STAR

FEMALE COUNTRY CONTEMPORARY VOL. 1
CAT #502 CD+G

1 455 ROCKET—Kathy Mattea
2 DADDY'S LITTLE GIRL—Kippi Brannon
3 STRAWBERRY WINE—Deana Carter
4 BLUE—LeAnn Rimes
5 UNCHAINED MELODY—LeAnn Rimes
6 ONE WAY TICKET—LeAnn Rimes
7 GUYS DO IT ALL THE TIME—Mindy McCready
8 MAYBE HE'LL NOTICE HER NOW—Mindy McCready
9 POOR POOR PITIFUL ME—Terri Clark
10 WHOSE BED HAVE YOUR BOOTS BEEN UNDER—Shania Twain
11 NO ONE NEEDS TO KNOW—Shania Twain
12 IF YOUR NOT IN IT FOR LOVE—Shania Twain
13 ANY MAN OF MINE—Shania Twain
14 IT MATTERS TO ME—Faith Hill
15 WHEN YOU SAY NOTHING AT ALL—Alison Krauss
16 YOU CAN FEEL BAD—Patty Loveless
17 LET ME INTO YOUR HEART—Mary Chapin-Carpenter
18 BELIEVE ME BABY (I LIED)—Trisha Yearwood

RISING STAR

MALE COUNTRY CONTEMPORARY VOL. 1
CAT #503 CD+G

1 HERE'S YOUR SIGN (COMBO VERSION)—Bill Engvall
2 MY MARIA—Brooks & Dunn
3 SOLD (GRUNDY COUNTY AUCTION)—John Michael Montgomery
4 LITTLE BITTY—Alan Jackson
5 TOO MUCH FUN—Daryle Singletary
6 KEEPER OF THE STARS—Tracy Byrd
7 DADDY'S MONEY—Ricochet
8 I DO—Paul Brandt
9 NO NEWS—Lonestar
10 WHERE CORN DON'T GROW—Travis Tritt
11 COWBOY LOVE—John Michael Montgomery
12 WHEN I CLOSE MY EYES—Kenny Chesney
13 DON'T TAKE HER SHE'S ALL I GOT—Tracy Byrd
14 DOES THAT BLUE MOON SHINE ON YOU Toby Keith
15 CHANGE MY MIND—John Berry
16 SHE'S TAKEN A SHINE—John Berry
17 LOVE REMAINS—Collin Raye
18 NOT THAT DIFFERENT—Collin Raye

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Maximum Mega Mixes

BY SHAWN MILLER

If you've wandered into a music store recently, you've probably seen an onslaught of "DJ Mix" CDs flooding the shelves. You can usually spot them by their neon jewel boxes. They include such titles as "DJ Jam-On-It Megamix #4" and "Pump It Up - DJ Style," by celebrities like DJ Huggy Bear or DJ Creamcheese. The enormous demand for DJ-only compilations is a market that many independent and some major store labels are quickly entering.

Obviously, the fact that the average consumer can now purchase "formerly exclusive to DJs" mixes at the local Kmart is a major thrill. However, if you're a professional DJ (meaning you get paid to program music) you need product that's truly exclusive for DJs. Case in point: A good friend of mine recently worked a bowling banquet and, using his dual CD player, did a great job of mixing the hits to a very pleased crowd. About an hour and a half into the gig, the woman hosting the banquet asked where he bought the megamix he had been playing. When he explained he had been doing the mixing himself using compilations and singles, she was shocked. Bottom line is, if your crowd can buy the same CD you're spinning, what makes it a DJ exclusive mix? Absolutely nothing.

The labels that produce these CDs can press as many copies as they'd like to—millions even. But the independent remix services are very limited as to the number of copies they are permitted to press and the copies may only be distributed to actively working DJs. This accounts for the higher cost of the issue, as well as the reason they suddenly go out of print once the copies are gone. This is also why you will never find a copy of an Ultimix or X-Mix issue on the stands of your local Kmart, next to the

Kenny G 15-CD set. 'Nuff said.

Club, Mobile and Radio Jocks around the country are so hot for DJ-only megamixes it's frightening. In fact, this is the first time I can recall so many releases at one time. If you spin one of these bad boys, you're looking at a simple 32-beat intro, and anywhere from 10-12 minutes (vinyl) or 10-17 minutes (CD) with possibly one break to get out, if you're lucky. The producers of these releases expect you to spin their entire mix, no matter how long it is. Radio Jocks have it easy, they throw an ID in the middle of the mix or crash-mix out straight over vocals with a smooth segué into a Clearasil commercial. Mobile and Club Jocks don't have it that easy but, you can be so creative with these gems that your crowd will scream, "I love you."

MEGAJAM

The latest brand new vinyl-only release is another in the Megajam series of "Megamixx" releases. The "Hip Hop Party Megamixx" is one "Megamixx" per side, running about 12 minutes or so, with less than 15 seconds per track. The theme to these mixes is obvious and your crowd won't be disappointed. As in all the Megajam releases, the mixes are smooth with precision beat mixing and key matching. Tracks on this issue include bits from Blackstreet, Richie Rich, Keith Sweat, Mc Lyte, 'Lil Kim, Coolio, Warren G, SWV, 2-Pac and many others. A definite treat for any urban crowd that wants a little of the past mixed in with the current hits.

MEGAMIX

Just released on one massive CD compilation is "The Best of 1996 Megamixx & Hip Hop Old School Megamix." There are currently five issues in this collection—each contains four 15 minutes (give or take a minute) megamixes—for a collage of music to satisfy any need. The current issue is a compilation of each vinyl issue released under separate names, so if you already have each vinyl issue, the CD is the same only lighter, smaller and shinier—oh, and has four mixes instead of two.

The mixes on "The Best of 1996" contain tracks from such artists as E-40, LL Cool J, Quad City DJs, Tribe Called Quest, Outkast, NAS, Dr Dre and many more. This is a true rap/urban issue that will appeal well to this audience. The "Hip Hop Old School" part of the disc contains two megamixes that are just that—old school. Tracks are from Sir Mix-A-Lot, Salt-n-Pepa, Slick Rick, Beastie Boys, Public Enemy, EPMD, and Whodini, to name a few. The other CDs available in this collection are: "The Party Back In Time Megamixes," "The Miami Bass Flashback & House Megamixes," "The Miami Bass Flashback & Old School Megamixes" and the original, "The Hip Hop & Old School Megamixes." With these five discs, you'll never run out of megamixes to spin.

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FUNKYMIX #27:

You say you've been waiting for a slammin' issue from FunkyMix? Well, pull out your Visa cards, because it's here and looking for a DJ to take care of it. The issue begins with *Step Into A World* by KRS-One. Next is the biggest song of the south, *My Baby Daddy* by B-Rock & The Bizz. The masters rework this with a long clean intro and a flawless structure. What will blow your crowd away is when the original Emotions' vocal kicks in! Also on the issue is the new one from Quad City DJs, *Let's Do It* with Planet Patrol samples to get the booty shakin', as well as the new rap track *Let Me See You Squirrel* by Squirrel. And look for the new Doug E. Fresh track *Superstition*, fully reworked with two sections of horns from Stevie Wonder's *Sir Duke*. Next is *Don't Leave me* by Blackstreet, transformed from a pop ballad into an urban danceable 98 BPM hit.

And remember *Da Dip?* Well here comes the next one from Freak Nasty, *Down Low*. This cut is totally reworked with an old school bassline and scorchin' new beats. Also on the issue are *Call Me* - Too Short & 'Lil Kim, *Get Your Groove On* - Gyrl, and *Freak Out* - 12 Gauge, which was reworked from the à cappella version with added carnival-like organs and synths—an incredible job by DJ Roach. Like every FunkyMix issue, you're lookin' at three records or one CD, and each track contains at least one break with a smooth 32-beat in and 32-beat out.

X-MIX

Look for a brand new "Issue #38." You can expect to incinerate any dance crowd with tracks like: *Passion* - K5, *I Want You* - Savage Garden, *Call Me* - Le Click, *Wannabe* - Spice Girls, *People Hold On* - Lisa Stansfield and more—two records or one disc.

Have you been collecting every "Project 'X'" ever released? Here comes another strong release with a 15 minute Alternative Rewind Medley with tracks from Alanis Morissette, Cake, Primitive Radio Gods, Garbage, Sublime, and tons of others. Also on the issue are full tracks such as *The Funk Phenomena* - Armand Van Helden, *Unbreak My Heart* - Toni Braxton, *If I Ruled The World* - NAS, *This Is Your Night* - Amber and many more to fill up an enormous four-record/two-CD set. As with all "Project 'X'" releases, we're talking limited, limited, limited.

Keep your eyes open for an all new Wicked Mix 46, called "Wicked Classic Collection 15," which is sure to be the hottest, steamiest, and most wanted classic collection ever released by Wicked Mix, as well as an all new "Raw Beats Issue 29."

The Remix Warehouse & DJ Direct catalog is published every 4-5 weeks. For your free subscription, call 1-800-241-MIXX (US/CAN) or 770-446-5046 (international). E-mail is at: catalog@remix.com and fax is 1-800-7999-FAX (US/CAN) or 770-446-0747 (international).

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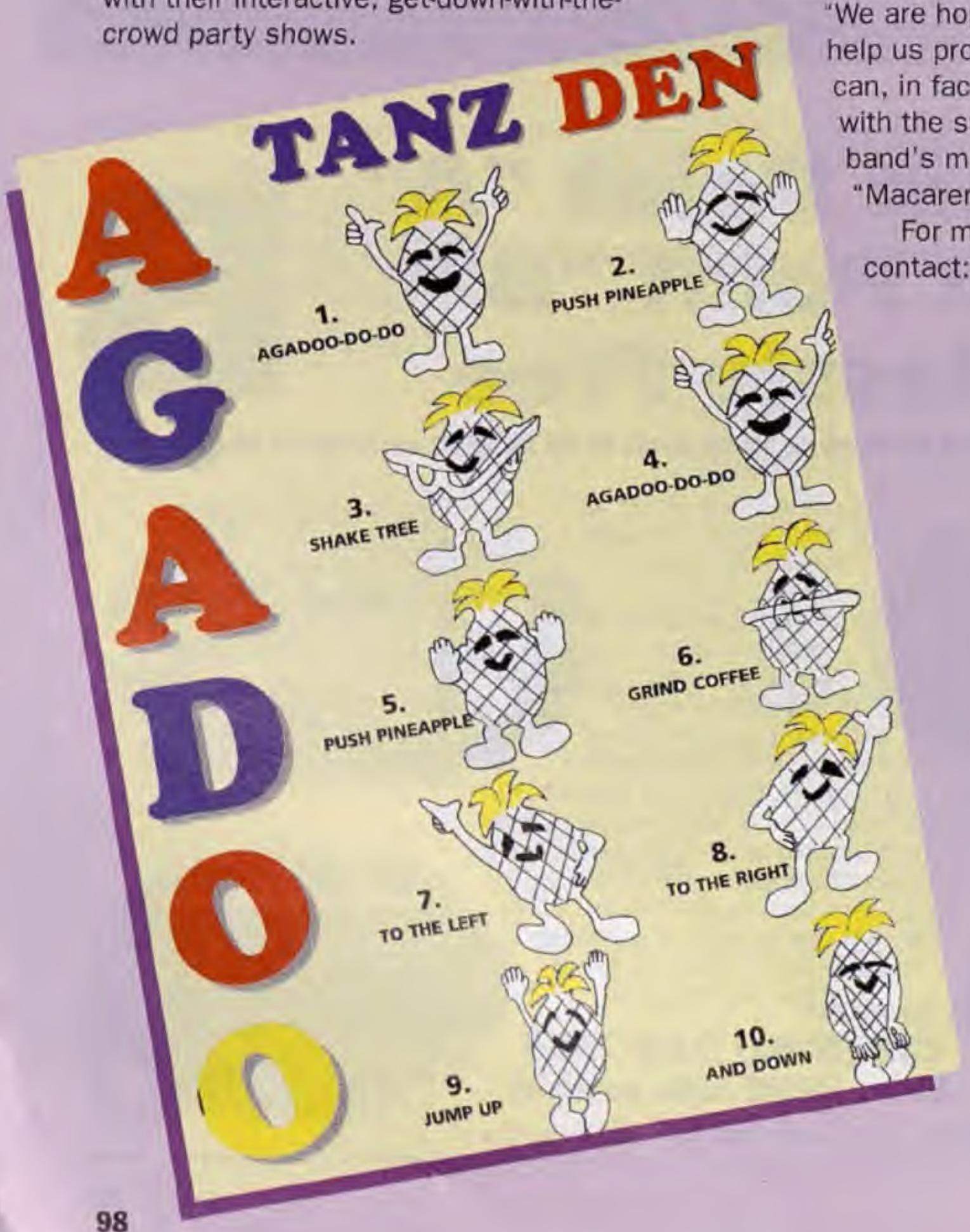

WHO IS BLACK LACE?

Black Lace is two wacky guys from northern England who have a rea knack for putting a party in high gear. The two songs that put Black into the big league are "Superman" and "Agadoo." "Superman" sol over a quarter million copies in the U.K. and "Agadoo" over a millio Their album *Party Party* sold an incredible 600,000 in just four week While both are now golden oldies in the U.K., they are just now reac North American shores. As well as recording catchy songs, each on comes complete with a dance, the perfect recipe for a good time.

Black Lace is not just a band, but an event for all to enjoy. Their music is guaranteed to get even the most unlikely folk up on the dancefloor. In fact, it's a good bet that every British DJ has at least Black Lace record for when a guaranteed floor-filler is needed.

Band manager, Jon Wagstaff, previewed the dances of Black Lac DJ World '97 (Waterloo, Ontario, March 27-29), Friday morning for th who wanted to get a head start prior to that evening's live performa The party Friday night gave everyone a chance to learn a few of the interactive dances in the Black Lace repertoire.

Ardcaein International Music, Inc. has inked a deal to distribute B Lace in North America including *The Very Best of Black Lace*, which contains updated, remastered versions of the bands two top hits. "W feel that Black Lace is a party band which can be uniquely promoted the Mobile DJ community," says Richard Gastmeier, president of AIM

"We are hopeful DJs will support us in promoting this music help us prove to the mainstream record industry that Mobile can, in fact, sell records." AIM and Black Lace are confident with the support of the DJ community, the success of the band's material can rival that of the "Bird Dance" or the "Macarena."

For more information or to purchase the Black Lace CD contact: Ardcaein International Music, Inc. at 800-465-07

THE VERY BEST OF BLACK LACE

1. Agadoo
2. Superman
3. Hands Up
4. Y.M.C.A./In The Navy
5. Fiddlin'
6. Jammin' The Sixties: Hole In My Shoe, Let's Go To San Francisco, Monday Monday, Flowers In The Rain, You're Going To San Francisco
7. Birdie Dance
8. Macarena
9. Time Warp
10. Electric Slide
11. Clap Clap Sound
12. D.I.S.C.O.
13. Brown Girl In The Ring, Rivers Of Babylon, Hooray Hooray, It's A Holi, Holiday
14. Achy Breaky Heart
15. Do The Conga
16. We Danced, We Danced
17. Hokey Cokey
18. Penny Arcade
19. I Am The Music Man
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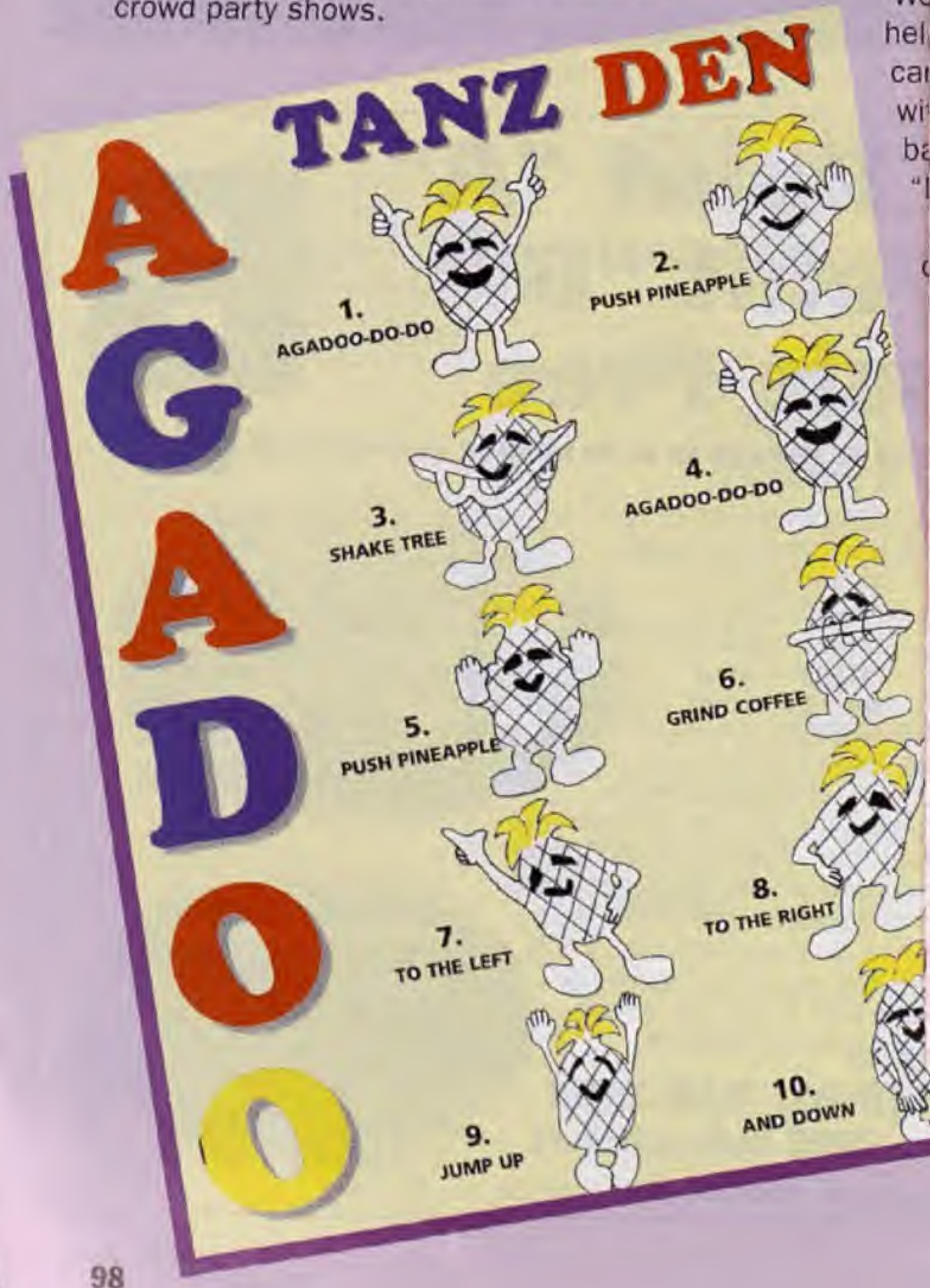

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MOBILE ENTERTAINMENT GUILD OF AMERICA

MEGA Networking Produces Maxi Results

BY STEVE WOZNIAK

If you are unfamiliar with the plethora of alphabet soup organizations, MEGA is the acronym for Mobile Entertainer's Guild of America. Unlike other DJ associations, MEGA is strictly low-profile. The current roster of 14 members keep in touch via phone and e-mail. They don't send out newsletters and they don't solicit new members. The only outside exposure MEGA gets is when individual members participate on panels or discussions at DJ trade shows.

BIRTH OF AN ASSOCIATION

MEGA was first conceived in September 1993 at a Disc Jockey conference in Valley Forge, Pennsylvania. Craig Taylor (C & T Disc Jockey Service in Middletown, Md.) explained, "Through our travels to different DJ conferences, a core group of DJs with common interests developed. When we learned there would not be another national DJ conference until late the next year, we decided to have our own. We didn't call it MEGA, and no one actually joined... it just grew up around us."

Nine months later, the organization became official. "I selected Morgantown, West Virginia for our first meeting because it is a central location with few tourist-type distractions," John Hughes (An Entertaining Idea in Louisville, Ky.) recalled.

"Frank Bilotta (Uptown Entertainment Services in Tonawanda, N.Y.) and I wanted to create a small discussion group comprised of DJ friends we had met at the different conferences. The only agenda would be to share knowledge with our peers. We invited DJs from non-competitive markets to meet for the purpose of being able to speak freely about any subject without the concern of competitors purchasing our recorded words. This meeting was an outgrowth of our realization that, in addition to there being a need for large conferences, there was also a need for private networking sessions."

MEGA MEETINGS

MEGA holds conferences several times a year, with at least one meeting lasting three days. General

FORMING A DJ NETWORKING GROUP

- **Limit the group to 12-15 people. Any more makes meetings difficult to run productively.**
- **Select respected DJ professionals from non-competitive geographic areas.**
- **Schedule annual three-day meetings in a hotel conference room. Meeting elsewhere, like a person's house, can become too distractive.**
- **Create bylaws, officers, a treasury, etc.**
- **Have an agreement that what is discussed at a meeting is strictly confidential and will not be shared with non-attendees. This is a cornerstone of a network group, allowing all members to freely discuss any subject without fear of consequences.**
- **Solicit suggested discussion items from members prior to meeting.**
- **Never include negative discussions about competitors. Positive discussions will produce positive results.**
- **Continue relationships with non-members. Don't become an elitist.**

MEGA MEMBERS:

(front/l-r)		
Jon Michaels	Jon Michaels Productions	Sioux Falls,
Craig Taylor	C & T Disc Jockey Service	Middletown
Bobby Kramarik	Bobby K Entertainment	Elmira, NY
Kenny Zail	Party Hits Entertainment	Suwanee, G
John Rozz	Sound Spectrum Ent.	Wallingford
Kurt Kassor	LCA-Uptown Entertainment	Cleveland,
(center/l-r)		
Larry McKenzie	Uptown Entertainment	Tonawanda,
Steve Wozniak	A Sound Investment	Los Altos, C
John Hughes	An Entertaining Idea	Louisville,
(back/l-r)		
Gary Kassor	*LCA-Uptown Entertainment*	*Cleveland,*
Lee Andrassy	LCA-Uptown Entertainment	Cleveland,
Frank Bilotta	Uptown Entertainment	Tonawanda,
Sid Vanderpool	Music Magic	Twin Falls,
Jeff Greene	Party Time DJs	Pembroke F
(not shown)		
Fritz Guth	Super Sound Mobile Music	Powell, OH

Q: What has 14 heads, 28 arms, and cannot be genetically reproduced by scientists in Scotland?

A: MEGA!

discussions open with formal housekeeping duties such as bylaws, membership, and treasury reports. The transition is then made into detailed and varied exchanges centered on music, lighting, office equipment, new entertainment techniques, marketing, business, etc.

"My best friends are in MEGA and I respect them as leaders in the industry," Fritz Guth (Supersound Mobile Music System in Powell, Ohio) commented. "At our meetings, we share knowledge to help our businesses and the industry become more credible and professional. We get an overview of each other's company. This helps us understand common concerns and receive important benefits."

From that first meeting, MEGA has grown into an entity that has gained widespread recognition. Members are regularly invited to speak at both industry and non-industry conferences held in the United States and Canada. The organization has even sponsored two "MEGA Boat Cruises" that were enjoyed by hundreds of Mobile DJs and friends.

CORNERSTONE TO SUCCESS

Members agree that networking opportunities are one of the cornerstones of the association. "MEGA is to the DJ business what the corner bar is to a neighborhood," said Bobby Kramarik (Bobby K Entertainment in Elmira, N.Y.). "In addition to our formal meetings, we visit each other by phone, fax, e-mail, or in person to socialize, commiserate, and brainstorm. We share each other's successes and failures. MEGA was never meant to be anything more than a think tank."

Because we have agreed to not discuss with non-members what we talk about at a MEGA meeting, we all feel safe and comfortable to let our hair down and speak about almost anything."

Another cornerstone of the association is the singular belief to refrain from speaking negatively about competition. Members instead prefer to focus their attention on improving their own business and the public's perception of the entire DJ profession with an exchange of positive information.

DJ NETWORKING

While MEGA members are proud of what they have created, they still recognize that many local and national DJ networking groups and associations exist. "We still reach out to other DJs to seek and receive information," Bobby Kramarik said. "The constant flow of creativity ignites a spark in one person that moves on to the next person, and so on. We are opposed to becoming elitist or snobbish."

According to current MEGA president, Gary Kassor (LCA-Uptown Entertainment Services in Cleveland, Ohio), more Mobile DJs might want to consider forming their own DJ networking associations. "Like ourselves," he said, "they will soon learn the benefits of both sharing common experiences with peers and the importance of keeping the group small enough to be able to hold productive meetings." Not only that, but the meetings can also make for a very enjoyable business expense!

Comments may be directed to the author, Steve A. Wozniak, from A Sound Investment Mobile DJ, Inc., PO Box 1619, Los Altos, CA 94023-1619, e-mail: Steve@asoundinvestment.com

DJ determination

BY RENÉE LASSIAL

YOU DON'T HAVE TO BE A SHARK TO HAVE A WHALE OF A GOOD TIME.

Dallas "DJ" Pesola of Mr. DJ in St. Petersburg, Florida

It's unknown if the Pesola's, when naming their son, had aspirations for him to grow up and become a Disc Jockey, but Dallas J. "DJ" Pesola made the most of his name anyway.

Pesola began DJing while a freshman in college in the mid '80s. A fraternity brother had a regular bar gig and Pesola often assisted him. They played records and tapes and were paid $40 plus free beer. Their equipment consisted of a run-of-the-mill stereo, a turntable and a tape deck. "We would play a record, cue the tape in a boombox, then put the tape in the deck," Pesola recalled. "When the record ended, we'd hit "tape monitor" and start the tape. So very primitive!"

Pesola redeems his reputation, however, by admitting that he much improved after he learned of *Mobile Beat*. "By reading *Mobile Beat* I was able to confirm that I was doing things right as a Disc Jockey. I really had nothing to compare myself to previously, as I was in a tiny market with very little competition," Pesola said.

That tiny market was Marquette, Michigan, where Pesola started his DJ service, Music by DJ. Both he and his equipment steadily became more professional and his business began to grow. By the time he decided to pack it up and head south he had a karaoke unit, a Sumo Suit setup and a single-system business to sell. Pesola, who had had enough of the snow, moved to Tampa Bay, Florida, where he's now known as Mr. DJ.

Pesola, now 30 years old, planned to pick up where he left off, DJing, but soon found out Florida was a whole new market. He was just a minnow in a big, salty ocean. Fortunately, he had his computer information system degree to fall back on. "My parents were happy because I finally had a 'real job'," Pesola said. "Even though I was able to support myself for several years in Michigan with nothing but my DJ business." Parents. You can't live with 'em, you can't live without 'em.

Refusing to give up on DJing entirely, Pesola began networking with other DJs and started subcontracting on a regular basis. He also got a steady gig at the Varsity Club, in Clearwater, which has resulted in numerous wedding and party bookings. As for equipment updates, Pesola says he was using DAT but recently switched to MiniDisc. He also recently purchased a Denon DN-2500F. "Which I love," he acclaims. "It's made life much easier."

"I'm not sure that I'll ever be as successful as I was in Michigan, but I will continue to provide top notch service and entertainment at every party I work," Pesola confirms.

EQUIPMENT LIST

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Peavey 118 sub
(2) Peavey SP-5 speakers
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EV wireless headset w/Crown mic
Sony DAT deck

Lighting

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JUNE 1997

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Multiplex Audio

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2	HARD TO SAY I'M SORRY Az Yet	11
3	A CHANGE WOULD DO YOU GOOD Sheryl Crow	12
4	HOW BIZARRE OMC	13
5	I WANNA BE THERE Blessid Union Of Souls	14
6	ALL FOR YOU Sister Hazel	15
7	SUNDAY MORNING No Doubt	16
8	SEMI-CHARMED LIFE Third Eye Blind	17
9	RETURN OF THE MACK Mark Morrison	18

JUNE 1997

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2	I'D RATHER RIDE AROUND WITH YOU Reba McEntire	12
3	THIS IS YOUR BRAIN Joe Diffie	13
4	LET IT RAIN Mark Chesnutt	14
5	LOVED TOO MUCH Ty Herndon	15
6	I ONLY GET THIS WAY WITH YOU Rick Trevino	16
7	LUCKY ME, LUCKY YOU Lee Roy Parnell	17
8	JUST THE SAME Terri Clark	18
9	DRINK, SWEAR, STEAL, & LIE Michael Peterson	19
10	I WILL, IF YOU WILL John Berry	20

On Screen Lyrics

Multiplex Audio

MAY 1997 POP

1 SAY YOU'LL BE THERE—Spice Girls
2 BITCH—Meredith Brooks
3 FOR YOU I WILL—Monica
4 THE FRESHMEN—Verve Pipe
5 STARING AT THE SUN—U2
6 ELEGANTLY WASTED—Inxs
7 PRECIOUS DECLARATION—Collective Soul
8 SANTERIA—Sublime
9 DON'T LEAVE ME—Blackstreet

APRIL 1997 POP

1 STEP BY STEP—Whitney Houston
2 TOO LATE, TOO SOON—Jon Secada
3 YOUR WOMAN—White Town
4 SECRET GARDEN—Bruce Springsteen
5 FALLING IN LOVE (IS HARD ON THE KNEES)—Aerosmith
6 GIVE—Dishwalla
7 UNDER THE WATER—Merril Bainbridge
8 SUNNY CAME HOME—Shawn Colvin
9 TALK TO ME—Wild Orchid

MARCH 1997 POP

1 ONE HEADLIGHT—The Wallflowers
2 ALL BY MYSELF (RADIO EDIT)—Celine Dion
3 I DON'T WANT TO—Toni Braxton
4 SAY...IF YOU FEEL ALRIGHT—Crystal Waters
5 NOBODY (DUET)—Keith Sweat/Athena Cage
6 EVERYTIME I CLOSE MY EYES—Babyface
7 WHERE HAVE ALL THE COWBOYS GONE—Paula Cole
8 GREEDY FLY—Bush
9 IT'S ALRIGHT, IT'S O.K.—Leah Andreone

MAY 1997 MALE COUNTRY

1 WHO'S CHEATIN' WHO—Alan Jackson
2 ONE NIGHT AT A TIME—George Strait
3 WHY WOULD I SAY GOODBYE—Brooks & Dunn
4 A LITLE MORE LOVE—Vince Gill
5 SAD LOOKIN' MOON—Alabama
6 SITTIN' ON GO—Bryan White
7 SHE'S GOING HOME WITH ME—Travis Tritt
8 SIX DAYS ON THE ROAD—Sawyer Brown
9 THE SWING—James Bonamy
10 COLD OUTSIDE—Big House

MAY 1997 FEMALE COUNTRY

1 A GIRL'S GOTTA DO—Mindy McCready
2 THE LIGHT IN YOUR EYES—LeeAnn Rimes
3 LITTLE THINGS—Tanya Tucker
4 COUNT ME IN—Deana Carter
5 THE TROUBLE WITH THE TRUTH—Patty Loveless
6 NEVER AGAIN, AGAIN—Lee Ann Womack
7 FIND MY WAY BACK TO MY HEART—Alison Krauss
8 ALL THE GOOD ONES ARE GONE—Pam Tillis
9 PLANET OF LOVE—Mandy Barnett
10 A DOZEN RED ROSES—Tammy Graham

APRIL 1997 COUNTRY

1 SHE'S SURE TAKING IT WELL—Kevin Sharp
2 I NEED YOU—Trisha Yearwood
3 HEARTBROKE EVERY DAY—Lonestar
4 DARK HORSE—Mila Mason
5 I MISS YOU A LITTLE—John Michael Montgomery
6 ON THE VERGE—Collin Raye
7 BETTER MAN, BETTER OFF—Tracy Lawrence
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They're here... those hot and steamy dog days of summer. Days to spend at the beach, in the ballpark or catching a wave. Followed by long sultry nights in clubland. Summer is packed with a great wealth of opportunities for great bar promotions and theme nights. It's the time of year when you can take the slow, dead nights in your club and make them into big money making nights.

HOT COMPETITION

Say "Summer" and you probably think of all the standard bar contests like Best Bikini, Best Chest (men's and women's), limbo, hula hoop, Knee Nerf Volleyball, Sandpit Volleyball, and a gaggle of others. These contests, tied in with a great night of beach and island music, will give your customers plenty of reasons to come to your bar.

GREAT SUMMER TUNES

To round out your summer promotions and contests, add a musical theme such as Reggae, 60's Beach music, Shag, Island, Ska, Calypso, Dancehall, Tropical Salsa... you get the idea. Music theme nights are great from happy hour (5 p.m. or so) right on through to 10 or 11 p.m. From there, you can either segué into a more current late-night dance format, or play a mix of classic '60s and '70s, with current and recurrent hits throughout the night. The main idea is to recreate a fun, beach atmosphere with music that everyone knows. If you decide on a Beach Party night for example, you should have killer club decor. Order extra Corona beer, maybe some Hawaiian or other island food, lots of mock palm trees, a lifeguard stand... you get the idea. Your staff should also be dressed in bathing suits or other beach attire. You can get posters for the walls from any travel agent or call the Hawaiian or Caribbean Chamber of Commerce for more swag. Hire a live Beach band, or pull together a great CD library of current and classic Beach and Reggae music.

Imagine filling your slow Monday or Tuesday nights with a Jimmy Buffet party night. I guarantee there is a potential group of "Parrot Heads" that would love to have a place to party that plays nothing but their hero's music. You can call your Corona liquor representative to get lots of backing and maybe even some Buffet concert tickets to give away.

Another great way to create nightly energy is to utilize other types of Reggae or Ska influenced music. This trend is getting stronger as many new alternative bands such as Sublime, 311, No Doubt, Mighty Mighty BossTones, and others, have Island, Ska or Reggae influences as the basis of their music. Ska bands like the Specials, English Beat, as well as 80's alternative bands like The Police, will be a great departure from the tired 60's Beach songs. Some clubs in Southern California even play a night of Tropical Salsa to add an even more exotic twist on an otherwise slow night.

FREEBIES!

The best way to get the most mileage from your summer promotions is to give away great prizes. Summer (in many areas) is short and seasonally oriented businesses need to promote all the more. It's a great time to approach businesses for big ticket items. Contact swimwear stores, motorcycle dealers, boat dealers, jet ski dealers, surf stores, travel agencies, and any other sponsor who promotes a beach motif. You can use a big ticket item, such as a jet ski, as a grand prize for a contest that has a grand finalé or elimination rounds. Just make sure you give each sponsor the biggest bang for their buck possible. Announce their name often and

I guarantee there is a potential group of "Parrot Heads" that would love to have a place to party that plays nothing but their hero's music.

BEACH PARTY
ALTERNATIVE STYLE

Squirrel Nut Zippers	Hell
Mighty Mighty BossTones	The Impression that I get
Madness	One Step Beyond
No Doubt	All Cuts
The Specials	All Cuts
English Beat	All Cuts
Blondie	The Tide Is High
Police	Select Cuts
General Public	Select Cuts

Reggae

Eddie Grant	Electric Avenue
Aswad	All Cuts
Third World	All Cuts
Ziggy Marley	All Cuts
UB40	All Cuts
Bob Marley	All Cuts
Peter Tosh	All Cuts
Maxi Priest	All Cuts
Shabba Ranks	All Cuts

The Obvious ones are:

Beach Boys	All Cuts
Jan & Dean	Little Old Lady From Pasadena/ Little Duece Coupe
The Ventures	All Songs
Sam The Sham	Wooly Bully
Human Beinz	Nobody But Me
Billy Idol	Mony Mony
Jimmy Buffet	All Cuts
Animal House	Soundtrack
Kingsmen	Louie, Louie
Spencer Davis	Gimme Some Lovin'
Safaris	Wipe Out
Troggs	Wild Thing
Rivieras	California Sun

have it printed on banners throughout the club. Tie them into your advertising. Make it good business for them and they'll be back next summer!

For Mobiles this is the time of year for a lot of outdoor gigs, corporate picnics, cruises and poolside parties. Try some of the songs listed during cocktail time or dance time. The summer is also a good time to plan your Christmas party strategies and book more bridal shows to market your company now so you'll be busy during the slow months of January and February. As a Mobile or Club DJ, you should always be thinking four to six months ahead.

The key to any summer bar promotion is to keep all music programming very recognizable in the early evening, maintain a "beachy" attitude and keep all activities fun, fun, and more fun!

Dave Kreiner is the owner of "The Source DJ Music Supply" and Southern California Music, a nightclub consulting firm. They are a supplier/mail order company servicing 12" singles, CDs, and remixes, for the Mobile and Nightclub DJ. To get the latest flyer call 800-775-3472, or send e-mail to SCMSRECORD@AOL.com

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Broadcast School in a BOX

BY ART BRADLEE

Ever dream of being on the radio? More than likely, you've listened to radio personalities and thought to yourself, "I could do that! I should do that!" But then you don't do anything because you're not sure where to begin.

If you're tired of your current job or just want to supplement your income with a part-time job and have aspirations of going "on the air," the how-to video, *On The Air, Broadcast School in a Box* might be the answer. This 80-minute VHS tape reveals the secrets of becoming a radio disc jockey, sportscaster, traffic reporter, or radio talk show host.

On The Air, Broadcast School in a Box is the brain child of Marc Elliot Hochman, a five-year veteran of professional radio and former broadcasting teacher. The tape is produced by Marc Elliot & the Superstar D.J.'s, Inc. Hochman says he developed the tape as an alternative to high-tuition broadcast schools. Backing Hochman on the video are a rock DJ, a minor league baseball broadcaster, a country radio DJ, a former traffic reporter, and a radio administrator. As an added plus, you'll also receive valuable voice instruction from Ms. Linda Kushner, president of Speech Communications Associates.

"People come up to me when I'm around town and ask for my autograph. That freaks me out, because I'm just a regular guy with a real cool job." — *Mark Steele, Morning Host, Rock 104, Harrisburg, MS*

Production aspects of this tape are excellent. The camera work is steady. Lighting is fine and editing is first rate. The radio personalities featured are very informative. They hold nothing back when recounting their start in radio. They give you the good, the bad, and the ugly about radio... especially long hours and traditional low pay. Hochman, your host throughout the tape, is warm, friendly, and very knowledgeable.

From this tape you'll learn how to get your first job in radio, which radio trade magazines you should read and how to subscribe, important sites on the World Wide Web for radio professionals, and how to make an air-check tape. You'll also learn how to apply for an FCC license, and how to find out which radio stations are hiring. What you won't get from this tape is the hands-on training only a school can give you. There's no way to pack in a video tape the excitement of sitting in a control booth with all the lights, knobs, switches and other gadgets. Learning how to cut, paste, and edit your own audio tapes and the immediate feedback of a live person can also only be had at an actual school.

To order *On The Air, Broadcast School in a Box* send $34.95 in U.S. funds to: On The Air, 777 E. Atlantic Avenue, Suite Z-299, Delray Beach, FL 33483; or call 1-888-AMFMJOB. Please mention that you heard about this tape in *Mobile Beat: The DJ Magazine*. Or access the Web at http://www.broadcastschool.com

Art Bradlee is advertising sales manager at Mobile Beat. Besides owning his own Mobile Disc Jockey company for many years, he also was director of the American Academy Of Broadcasting, Philadelphia, Pa., for 5 years.

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BY ROBERT TAYLOR

Karaoke Know-how

THERE'S A LOT MORE TO BECOMING A GOOD KJ THAN YOU MIGHT THINK.

I firmly believe the key to employing successful karaoke hosts is all in the training they receive. When I am training new KJs, I begin by passing out 10-15 filled out karaoke request cards from past performances to each host-in-training. On each card it is noted whether the person was a good performer or a bad one. (Bad performers would be people who sing really quiet into the mic, don't excite the crowd or change the lyrics of the songs so that they have offensive connotations.) Give each host a good mixture of different types of performers and different songs. During the training, once your hosts have formatted their requests, ask them why they formatted them the way the did.

The song request card method of training is also helpful with teaching hosts how to be politically correct in the rotation of singers. I tell my KJs to try and rotate each singer as they sign up. Some clubs, however, will not allow patrons to sign up for more that one song at a time. This makes formatting the music more difficult because you have less selections to work with.

The purpose behind this little training session is for the future hosts to learn how to format the music, how to distinguish a high energy song from a low energy song, and what brings the room up or down. The ability to properly format music is essential in the success of karaoke at any club.

Formatting a karaoke show means taking the song request cards and arranging them into sets just like a DJ set. Put high energy songs and singers in one group and slow songs in another. This helps to maintain the audience's energy at a consistent level versus a rollercoaster ride. Start off with a middle of the road song/performer and then bring it down to a slower level for a couple of songs. Then start to build with faster tempos, integrating strong performances and the type of music that your audience will respond to.

With karaoke, there are usually a few exceptional singers who can bring the energy way up. I always encourage special song placement with these singers. Wait until the proper moment and then slam dunk the audience with one of these performers.

There are many ways you can go with your karaoke room. Try and stick to a rotation as much as you can; but don't let it enslave you. If your next three singers have requested slow songs and your room is currently at a high energy level, stick a group song in the mix. Or get a group to sing a hit song like "Margaritaville."

SPREADING THE KARAOKE SEED

Of course, there's more to good karaoke than musical format. If you can't motivate people to get up and sing at all... you're in trouble!

I often suggest to KJs to pass out song books at the beginning of their shows. This is a good way to introduce themselves to the audience, make friends and take an informal poll as to who will be singing and what type of music they like. It's also a good idea to start off the show with a group song to encourage involvement.

As a host, one of the first things you should look for is song "mouthers." Walk over and put the mic up to their lips as you sing over their shoulder so they don't feel like a soloist. The next thing you know, they'll order another drink and start thumbing through the karaoke song book.

One of the No. 1 training points for new hosts is to try and not become the night's librarian by looking up songs all night long. Hosts need to be focused on entertaining. If the customer can't find a song or can't remember the title, help them out. Otherwise, politely ask them to fill out a request card. This is different from private gigs, where the pay is better and you can bring an assistant to look up the songs and help out. That kind of service is part of the price difference.

Also be on the lookout for karaoke hogs. These are the people that come into clubs and don't eat or drink, but hand you 10 request cards. That would basically make

6 WAYS TO GET THE CROWD CROONING

1. Teach a line dance while you sing to promote interest.

2. Learn duets. This helps the comfort level of your newcomers when you suggest a song that you will help them sing. Or tell them that you will be their background vocalist. Once you relieve the "first time" anxiety, the comfort level increases dramatically.

3. Try to sing away from the TV monitor and to the audience. Use eye contact and wander through the club.

4. Singing "Happy Birthday" to someone also warms the audience up to the idea of karaoke.

5. If you have a lag in karaoke singers, play "Name That Tune" for awhile.

6. Do brief dance sets.

them the headliner for the night. Karaoke is meant to be fun, but it is also a business. Be as polite as possible, but set limits. End your show with a fun group song that everyone can sing, including managers, hostesses, busboys, bartenders, etc.

INTRODUCING KARAOKE

Another aspect to consider is how to introduce karaoke to an audience that doesn't do karaoke. The main thing is to help people be as comfortable with the sing-along concept as possible by soliciting audience applause and support.

Create karaoke fans by cueing up a popular song and inviting tables and groups to come up to sing. Once they are up on stage, they will feel more comfortable to return. The most important thing is to make friends with the audience on and off the microphone.

It is also in the KJ's best interest to assist the club in promoting business. Along with announcing drink specials and upcoming promotional events, get management to give away a few drinks or to put out one or two appetizer trays. "Bounce back" cards also work great. These are cards that encourage the customer to come back by offering a discount on a buffet or a free drink or appetizer. These can be given out for a variety of reasons (i.e. for singing well or for clapping loudly for other singers).

KARAOKE TIPS

- **If you only have slow-song requests, put on a line dance song and teach them a dance.**
- **Introduce people to each other, on and off the mic. Help the regulars over on one side of the room get to know the regulars on the other side.**
- **Do Kamikaze Karaoke, funny money raffles, drink specials, co-host contests, showcases, or even have a vocal coach come out to your club an hour before start time to help the regulars with their voices.**
- **Try to do something different every week.**
- **Have a wireless mic!**
- **Encourage your audience to dance not only to your dance sets but to the karaoke versions as well.**
- **Are there any birthdays? Anniversaries? Things like that can be used as a vehicle to get to know your crowd better.**
- ***Remember, having fun is contagious.***

This really just scratches the surface of being a successful karaoke host — consider it KJ-101, the prerequisite to KJ-201. I bet when you decided to get into karaoke you didn't realize you were actually taking a crash course in public relations!

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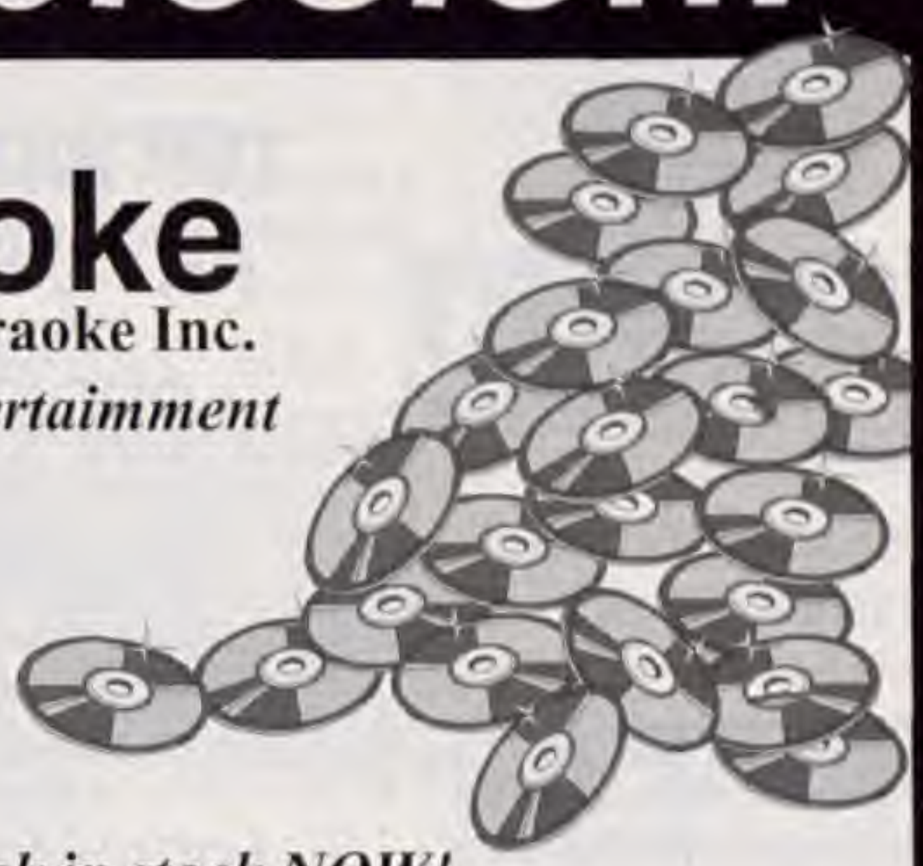

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Top 50 Dance Chart

Courtesy of *Dance Music Authority*

	Artist	Title	Label	BPM
1.	BYRON STINGILY	Get Up (Remixes)	Nervous	126
2.	FAITHLESS	Insomnia	Arista	129
3.	U2	Discotheque (Remixes)	Island	127
4.	MADONNA	Don't Cry For Me Argentina (Remix)	Maverick	127
5.	TONI BRAXTON	Un-Break My Heart (Remixes)	LaFace	125
6.	STRETCH & VERN	I'm Alive	Strictly Rhythm	132
7.	REAL MC COY	One More Time (Remixes)	Arista	132
8.	FUNKY GREEN DOGS	Fired Up	Twisted	123
9.	FRANCE JOLI	Touch (Remixes)	Popular	131
10.	GEORGE MICHAEL	Star People	Dreamworks	125
11.	DONNA SUMMER	Carry On (Remixes)	Interhit Records	127
12.	THE SPICE GIRLS	Wannabe (Remixes)	Virgin	125
13.	CJ BOLLAND	Sugar Is Sweeter	ffrr	129
14.	NUYORICAN SOUL f/INDIA	Runaway (Remixes)	Giant Step	128
15.	KENNY G	Havana	Arista	121
16.	MIGHTY DUB KATZ	It's Just Another Groove	Sm:)e	127
17.	LISA STANSFIELD	People Hold on '97	Arista	130
18.	CRYSTAL WATERS	Say... If You Feel Alright	Mercury	117
19.	CARDIGANS	Lovefool	Mercury	109
20.	CLUELESS	Don't Speak	ZYX	136
21.	PORN KINGS	Up To No Good	Submarine	128
22.	ERASURE	In My Arms	Maverick/Warner Bros.	120
23.	WHITNEY HOUSTON	Step By Step (Remix)	Arista	125
24.	LIVIN' JOY	Don't Stop Movin'	MCA	130
25.	DAFT PUNK	Da Funk	Virgin	128
26.	CULTURE BEAT	Take Me Away	Interhit	135/126
27.	PAULA COLE	Where Have All The Cowboys Gone?	Warner Bros.	134
28.	LE CLICK	Call Me	Logic	128
29.	WAY OUT WEST	The Gift	Deconstruction/RCA	135
30.	PET SHOP BOYS	Step Aside	Atlantic	127
31.	ANN NESBY	Can I Get a Witness	Perspective	121
32.	DEPECHE MODE	Barrel of a Gun Mute	Reprise	--
33.	AALIYAH	One In a Million	Atlantic	--
34.	HANNAH JONES	No One Can Love You More	Ariola Dance	128
35.	WILD ORCHID	Talk To Me (Remixes)	RCA	126
36.	JOCELYN ENRIQUEZ	A Little Bit of Ecstacy...	Classified/Timber!/Tommy Boy	129
37.	NO MERCY	Please Don't Go (Remix)	Arista	122
38.	GISELE JACKSON	Love Commandments	Waako	126
39.	ROBERT MILES	Fable	Arista	127
40.	ACID FACTOR	Fantasy	Street Beat	126
41.	JAMIROQUAI	Cosmic Girl	Work	119
42.	NUYORICAN SOUL f/JOCELYN BROWN	It's Alright	Giant Step	119
43.	GRACE	Not Over Yet	Perfecto/Kinetic/Reprise	--
44.	GINA G	Gimme Some Love	Warner Bros.	123
45.	WINK	Are You There	Ovum	--
46.	ARTIE THE 1 MAN PARTY	Mami	Scotti Bros.	127
47.	TO KOOL CHRIS	Esta Loca	Scotti Bros.	126
48.	GRACE UNDER PRESSURE	Make My Day	Ariola Dance	--
49.	MARK MORRISON	Return of the Mack	Atlantic	98
50.	THE BRAXTONS	The Boss	Atlantic	124

Prom Night in Paradise

Submitted by DJ B.K.
Miami, Florida

It started out as a typical Friday. I went to my office and began my usual routine of looking through the mail for returned contracts and deposit checks, returning phone calls and e-mail messages, and preparing for the high school prom booked for that evening.

I had picked up my tux the day before and it was hanging neatly on the coat rack by the door. I proceeded to check out the system I planned to use that evening—especially the brand new Pioneer mixer I had picked up earlier in the week. Over the 10 years I've been a DJ, I've amassed quite a sound and light show, and for proms I really like to give it a workout—full light show with effects, subwoofers, dual QSC amps… the works.

Everything was functioning perfectly. I had a real positive feeling that this was going to be quite a party. Next, I went through my music database on my laptop computer and compiled a playlist of requests and hot dance tracks for the evening. By 4 o'clock, I had everything loaded and was ready to go.

Most of the proms I've played have been held in party halls or hotel ballrooms. This class was obviously short on funds and had to hold their prom in the school gym. Knowing that the school was in a neighborhood that was not the safest, I took along a friend to help expedite the loading and unloading. We arrived early so that we could set up while it was still daylight. The school was rather drab but the walls and tables in the gym had been wildly decorated with banners and streamers. I could tell that, even with a shoestring budget, this class was really excited about their prom. I started to envision how fantastic the room would look with all my lights and effects.

We set up, checked everything out, and the evening got off without a hitch. Everyone was dancing and having a great time, including me. Then, less than an hour into the show, the fire alarm went off. At first no one reacted, as it could hardly be heard over my blaring sound system. The next thing I know, I'm facing a frantic school principal. His knee-jerk assumption was that I had set off the alarm with my fogger. When I explained I wasn't using fog (yet) he demanded, "Give me your mic! Give me your mic!" I obliged; as he instructed everyone to immediately leave the building.

LEAVE THE BUILDING?

"What?," I thought, "and leave all my equipment?" I didn't like the sound of it, but the principal insisted that my friend and I leave. While there was no hint of smoke, knowing the neighborhood's reputation, anything was possible. As I value my life more than my equipment, we quickly shut down everything and headed out, making sure we were the last ones out.

Once outside in the humid night air, we could hear the fire trucks barreling down the street, the sirens piercing our ears. The school's fire alarm kept clamoring on. The fire trucks came to a screeching halt in front of the crowd of a hundred or so students in prom attire. I was rather surprised the whole incident wasn't more disturbing to the crowd. Many of them applauded the firemen while others kept right on dancing (even though there was no music). There was still no sign or scent of fire.

We were all outside at least 30 minutes before the firemen declared it a false alarm and we were told we could go back in. My assistant and I tried to get back in ahead of the crowd, but got caught in mid-pack. As soon as I got back into the gym, I was hit with a sinking feeling in the pit of my stomach. My speakers, on stands and clearly visible from the door, were no longer there. It only got worse. When we got to our staging area, I couldn't believe what I saw, or didn't see. Nothing! All my equipment was gone… speakers, mixer, amp case, CDs, two light trees, everything… Gone!

I just stood there, in shock, for at least five minutes.

The principal came over and I guess my face said it all because I didn't have to say one word. The students were told not to leave the building and the police were called. Many were questioned but, of course, nothing was solved. I felt sick. Not just because I had just lost thousands of dollars worth of gear—I had insurance—but I couldn't help thinking about the kids. They would never have another senior prom and I hated the thought of this disaster being their final memory of their senior year. I had no way of providing music for them and, even though the firemen never had to use their hoses, the mood was definitely doused.

Surprisingly, the very next day I received a call from the police requesting that I come down to possibly identify a sound and light system found in a stolen van just blocks from the school. It was my stuff all right and, with the exception of about 200 CDs, it was all there. While I was glad to have everything back, it didn't change the fact that the prom was ruined for a lot of young, innocent people. It bugged me for a few days, until I came up with a brilliant idea. I called the principal of the school and asked if he wanted to try the whole evening over again. He said he would talk to the students and get back to me.

Four weeks later, it was a typical Friday...

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